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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, SATURDAY, APRIL 1, 1922.

PRICE 10 CENTS

CHICAGO OPERA COMPANY PRESENTS GREAT ARRAY OF DISTINGUISHED ARTISTS

Introductory Performance of Aida Impossible to Surpass in Scenic Splendor, Sumptuousness of Production and Artistic Proficiency of Individual Efforts—Garden and Muratore Enthusiastically Welcomed by Big Audience—Edith Mason and Joseph Schwarz Share Honors in Rigoletto—Giorgio Polacco Continues to Arouse Admiration Because of His Masterly Wielding of the Baton—Opera Can Not Be Presented in a Superior Manner to That of the Chicago Grand Opera Association

By ALFRED METZGER

Being composed upon request of the King of Egypt for an occasion of world wide significance and therefore being endowed with an element of spectacularity and pomp, Verdi's Aida usually tickles the palate of the populace in its character of luxuriousness of scenic splendor. For this reason it is frequently chosen as the opening production of a brilliant operatic season. But very often the management depending solely upon the spectacular assets of the work and also upon the social significance of an opening production rarely permits its leading artists to make their bow in this production. In this manner Verdi's magnificent operatic creation suffers from lack of artistic material. However, this could not be said of the opening performance of the Chicago Grand Opera Co. at the Exposition Auditorium last Monday evening. It was in every respect a performance which met, both from a spectacular and artistic standpoint, the minutest requirements of the most fastidious lover of music.

If you have not seen or heard Aida as it is presented by the Chicago Grand Opera Co. you haven't seen Verdi's magnificent work at its best. Jacques Coini certainly distinguished himself in the stage management, for every adherence to historic detail as to scenic equipment and costume was emphasized and the stage was never overcrowded nor did there exist any confusion even during the most intricate moments. The ballet, too, was exceedingly graceful and refinedly artistic, the dancing being incidental rather than a "law unto itself."

Rosa Raisa interpreted the principal female role and her interpretation of Aida will certainly remain in the memory of everyone who witnessed it during his or her lifetime. We cannot imagine a finer nor more musicianly portrayal of this role. During the first act we were afraid that Raisa might disappoint us. She still possesses that conscientiousness which makes her nervous in the beginning of the opera. And this nervousness is responsible for a certain rigidity of tone, a few strident notes and an occasional deviation from pitch, but after the first act Rosa Raisa gave us one of the finest interpretations of this role that we have ever heard, and we do not believe it can be surpassed. We never heard the Nile scene sung as well. Here the artist surpassed herself and the same may be said of the final scene in the tomb. Her voice became mellow, pliant and smooth, her intonation absolutely perfect, her phrasing entrancing. It was simply superb. Indeed the magnificently intelligent and beautifully emotional phrases still cling to our ears at this writing.

A close second to Raisa's Aida was Edward Johnson's Radames. When we found that this artist was to interpret a role usually allotted to a strictly dramatic artist, we feared that his somewhat lyric tenor might not be exactly suited to the part, although artistically we felt Mr. Johnson thoroughly competent to cope with the role. But our doubt was soon dissipated when this splendid artist permitted his voice to ring forth in splendor and purity of tone and pitch in that difficult and effective aria Celeste Aida. And from there on throughout the opera Mr. Johnson fulfilled thoroughly all the requirements of histrionic and musical art and proved himself an operatic artist of the first rank. Specially enchanting was his excellent work dur-

ing the Nile scene wherein he held himself strictly to legitimate artistry and did not imitate the inartistic tricks of most tenors appearing in this role.

Another artist whose work stood out prominently in this ideal production was Virgilio Lazzari as the High Priest. He proved himself to be a basso possessing a voice of fine resonance and pliancy which does not lose its warmth during the rendition of the high tones. His legato work is simply magnificent and his fine, intelligent and musicianly conception of the phrases remains indelibly imbedded in the mind of those who heard

high standards set by the above four operatic singers will reveal their associates in an unfavorable light, and so when we did not find Eleanor Reynolds as Amneris and Edouard Cotreuil as the King of Egypt as satisfactory as those artists mentioned above, it may not be entirely due to their lack of artistic proficiency, but may be a result of a contrast rather unfair to them. Be that as it may Miss Reynolds' voice did not sound free or flexible on this occasion. Her low tones lacked resonance, while her high tones revealed a tremolo. Nevertheless she put her whole soul into her vocal

did the female and male choruses exhibit that variety of shading which the score demands. There was frequently a laxity in expression which could have been easily avoided with the material at hand.

Mlle. Nemeroff made an excellent impression with her skillful and unique dance during the triumphal scene, while the orchestra proved to be an organization of exceptional merit. It was certainly a production of the highest artistic standard.

GALLI-CURCI'S JEWELL CONCERT

The Exposition Auditorium will present an impressive appearance tomorrow afternoon to greet the peerless Galli-Curci at her last recital here this season. The great prima donna is returning especially for this event from her Northwestern tour, and this will be San Francisco's last opportunity of hearing the favorite Italian song bird this season. It will be recalled that the Auditorium's capacity is materially lessened for the event tomorrow, and this will be the first time Galli-Curci has appeared here in anything like artistic surroundings. The recital will be given on the grand opera stage and will reveal the prima donna at her very finest.

Manager Selby C. Oppenheimer, under whose management Galli-Curci returns for this event, announces what is, perhaps, the most beautiful program the diva has ever arranged for this city. Pergolesi's old Italian song, Nina, and Horn's I've Been Roaming, will be followed by the aria Pourquoi from Delibes' Lakme; then will come Benedict's La Capinera (The Wren) with flute obligato. The group, including Hahn's Paysage; Fourdrain's La belle au bois dormant and Rimsky-Korsakoff's Song of India, will conclude the first half of tomorrow afternoon's recital. Following selections by Mr. Berenguer, the flutist, Madam Galli-Curci sings in English Kennedy Russell's Vale, Homer Samuels' Pierrot and Rogers' Autumn, and finally by request will come the wonderful Shadow Song from Meyerbeer's Dinorah. Galli-Curci has also promised as encores a number of the old time heart songs such as Swanee River, Sweet and Low, Love's Old Sweet Song, Last Rose of Summer, Swing Low, Sweet Chariot, and Home, Sweet Home. She will, as before, be assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist.

FINAL SECKELS MATINEE MUSICAL

Every lover of music possesses the highest admiration for Percy Grainger, the young Australian pianist-composer, who will appear in a single recital in the Colonial Ballroom of the Hotel St. Francis on Monday afternoon, April 17th, under the management of Selby C. Oppenheimer, as the final event of the Alice Seckels' Matinee Musical series.

As every one in the music world knows, Mr. Grainger is one of the most noted musicians of the day. As a pianist he is second to none among the younger and more modern school. His compositions take over a wide range and have long been favorites on the programs of many of the most noted pianists of the day. His program for this event is an especially brilliant one and includes selections by such composers as Bach, Busoni, Brahms and Liszt, and, of course, a number of his own compositions.



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him. The writer has never heard the role of the priest interpreted with such depth and musicianship as well as vocal art.

Giacomo Rimini as Amonasro did the best work we have heard him do. At no time last season did Mr. Rimini reveal either the smoothness of voice nor the virility of histrionic execution which he exhibited last Monday night. He certainly fitted in well with Rosa Raisa and Edward Johnson in the magnificent Nile scene, which both from a musical and scenic point of view was the very last word in operatic presentation. Mr. Rimini did not exhibit any roughness of tone nor unevenness in phrasing, but interpreted the role with a sincerity and artistic abandon which accentuated the dramatic importance of this role.

It would be difficult to obtain artists of this rank to fill the entire cast, and even the least bit of deviation from the

and dramatic work and at least deserves credit for regarding her vocation seriously and conscientiously. Edouard Cotreuil's basso sounded somewhat weak and lacking in color and resonance, while his interpretation did not seem to contain that force and color of expression which the phrases call for. Margery Maxwell as the Priestess sang excellently, while Ludovico Oliviero acquitted himself creditably in the part of the messenger.

The conductor on this occasion was Pietro Cimini, and he surely pleased the audience, for he was recalled after every act and received a cordial reception each time he entered. However, he did not seem to us to possess that vigor and dominating force necessary to get the very last ounce of fire from chorus and orchestra. The climaxes did not present that vigor they should have possessed, nor

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TWENTY-FIRST YEAR

THE MUSIC CLUB FEDERATION CONVENTION

Four days of musical and social activities will mark the Fourth Annual Convention of the California Federation of Music Clubs to be held here under the auspices of the San Francisco Musical Club and the San Francisco Music Teachers' Association April 30, May 1, 2 and 3. It is expected that over four hundred visitors, members of affiliated clubs from all over the state, will be in attendance, and committees in charge will make a definite announcement of program within a few days.

A diversified program is in process of formation by heads of the reception and entertainment committees. Mornings of the convention are to be devoted to business meetings and late afternoons and evenings are to be occupied by a series of music and social fetes, which it is hoped will again prove San Francisco a charming hostess.

This convention, the first of its kind to be held here, will see a gathering of hundreds of women socially prominent in California, and many of the representative people who are active in this city's social and business life will welcome the visitors. They will come from seventy clubs, each having a membership of from 50 to 1000.

Among the preliminary announcements of importance that were made by Mrs. Lillian Birmingham, chairman of the convention and president of the local musical club, were concerning arrangements that had been made with various railroad lines to care for the transportation of the delegates, and the appointment of committees in charge of program arrangements, finance, and a Bureau of Information for the visitors' guidance.

At the head of local committees are Mrs. William Booth, secretary of the local board; Mrs. Harry Mortenson, treasurer; Mrs. Franc Merchante, publicity; Mrs. James Pressley, hospitality; Mrs. Randolph Whiting, banquet; Mrs. William Pierce, automobiles; Mrs. Horatio Stoll, printing and advertisements in programs; Mrs. Victor Mathews, hotels; Mrs. E. J. Rosenthal, chairman program committee. The finance committee, in addition to the Boards of Directors of the two local associations, is composed of Mrs. George Bates, Miss Elizabeth Worden, Mrs. Fred Zellie, Mrs. H. W. Orear, Mrs. Lawrence Cofer, and Mrs. George Gunn, who has also been named in charge of the Bureau of Information.

Special arrangements for transportation are being taken care of over lines operated by the Southern Pacific, Northwestern Pacific, Nevada County Narrow Gauge and Santa Fe, and inquiries should be directed to committees in charge for the convention period.

The first business meeting will be called Monday morning, Sunday evening being given over entirely to reception of incoming delegates. Features of the program will be a carefully planned motor trip over the bay vicinity, a Tuesday afternoon organ recital at the Municipal Auditorium, and the banquet convention Tuesday evening, at which Charles K. Field will act as toastmaster.

ALFRED HERTZ RESIGNS FROM S. F. SYMPHONY ORCHESTRA

Lack of Funds Given as Reason for Distinguished Conductor's Decision—Statement Not Creditable to San Francisco's Music Patrons—Musical Public Gravely Disappointed and as Usual Will Be the Greatest Sufferer Unless Musical Association Intends to Improve Conditions—Lack of Funds Means Lack of Generosity

By ALFRED METZGER

Like a bolt from a clear sky the morning papers of Thursday, March 30th, announced the unwelcome news that Alfred Hertz had resigned as conductor of the San Francisco Symphony Orchestra, because he had been informed that there were not sufficient funds at the disposal of the Board of Directors to resume the symphony concerts next season. We can not blame Mr. Hertz at all. This annual decision, unwillingness to foot the bill and threats to discontinue would make anyone impatient, and Mr. Hertz is too great a musician to be treated like a child. We only hope that the San Francisco musical public and the friends of Mr. Hertz, who possess sufficient means, will see to it that all efforts are made to have him reconsider his decision and if possible assist in securing enough funds to continue our symphony concerts under the present highly artistic auspices.

We trust that this resignation has not been forced upon Mr. Hertz for any other reasons but those cited, for if it is the result of factional strife among wealthy society elements and the musical public and the majority of the guarantors of the symphony concerts ever discover such an intrigue it is safe to assume that such discovery will sound the death knell of symphony concerts in San Francisco for some years to come, for the faction in favor of Mr. Hertz is so much greater than the faction against him that the disaffection of the former will be more disastrous from a financial standpoint than that of the latter, while the disaffection of the musical public would indeed be deplorable.

However, if Mr. Hertz' resignation can not be recalled and if the causes are really those announced in the statement hereto appended, then the Musical Association of San Francisco can retain the loyalty of all its guarantors and the musical public by engaging a conductor of as great merit as Mr. Hertz and by continuing the symphony concerts upon the basis of that high artistic efficiency which they have enjoyed during the last seven seasons. And here we wish to remind the association that there are only a few

really distinguished conductors available and most of these, if not all, can not be had at the remuneration given Mr. Hertz. So if lack of funds is really the cause for Mr. Hertz' resignation, then the symphony situation in San Francisco is most serious, for it will mean that there are not sufficient funds at the disposal of the Board of Directors to engage a conductor of international or even national reputation and of unquestionable artistic proficiency.

We thoroughly deplore the conditions that made Mr. Hertz' resignation possible, and we wish to again state, as we have so often before, that the reason San Francisco does not forge ahead artistically and commercially as quickly as many would wish is not due to any lack of willingness of the people at large, but to factional strife among leading elements who do not seem to possess sufficient broadmindedness and unselfishness to co-operate, instead of disagree. Herewith we print the official announcement of the Board of Governors of the Musical Association of San Francisco regarding Mr. Hertz's resignation:

"Owing to the fact that under present financial circumstances the Musical Association of San Francisco is not in position to tender to Mr. Alfred Hertz an engagement as conductor for the coming year, which post he has had for the last seven years, Mr. Hertz has decided to resign at the end of the present season.

"We regard Mr. Hertz as one of the best orchestral conductors in the world, and our opinion is shared by the foremost critics in this country and abroad. In the seven years during which he has been the leader of the San Francisco Symphony Orchestra he has brought that organization to such remarkable performances that, in the opinion of experts, it ranks among the leading orchestras of America.

"The efforts of Mr. Hertz as conductor of the Symphony Orchestra have done much to develop in San Francisco an understanding of music and interest in it that have made our city one of the musical centers of the United States."

MUSICIANS' CLUB GIVES MONTHLY DINNER

Daniel Onderwizer, the distinguished Dutch baritone, member of the Amsterdam Opera, was guest of honor at the Musicians' Club last Saturday evening when that prominent organization gave its regular monthly dinner in the presence of many of its leading members. Mr. Onderwizer pleased the club greatly with his informal remarks regarding his experiences in concert work while visiting the Dutch colonies, Japan and the Philippine Islands, and he also gave some good advice to artists who might be inclined to visit these places. He said an artist is able to earn considerable money by having someone arrange a tour in these regions. He claimed that the Japanese in particular are very fond of European music.

After an excellent dinner had been served and Mr. Onderwizer's chat had been admired Mr. Clark, a young baritone of exceptional voice and artistic merit, rendered a few Spanish compositions, accompanied on the piano by Vincent de Arrillaga, president of the Musicians' Club. He was heartily applauded for his charming work. We should like to tell those members who do not seem to take adequate advantage of the opportunities the club presents, that they are missing a great deal by staying away from the club rooms and some of the dinners. They would be surprised to find how homelike and how convenient these headquarters are and at the same time their presence always lends prestige. As members of the club they should not only pay dues, but consider it their duty to put their shoulders to the wheel and help the club to expand and gain additional influence and members. It is not fair to lie down on the job and leave the work to a few "willing workers." So let everybody attend the next club dinner.

Among the members and guests who were present on this recent occasion were: Messrs. de Arrillaga, Brescia, Cameron, Davis, Douillet, Firestone, Giffen, Grobe, Gwynn, Hahl, Haug, Jacobson, Lichtenstein, Lundine, Manning, Metzger, Pasmore, Pratt, Raith, Rinder, Sabun, Savannah, Taillaudier, White, Willard. Guests: Gulschkin, Marchant, Marrack, Clark, Buddy and Onderwizer.

MAURICE AMSTERDAM NEXT SOLOIST

A San Francisco artist will be the soloist at the California Theatre's concert tomorrow morning. He is Maurice Amsterdam, cello virtuoso.

Until recently Amsterdam was first cellist of the California Theatre Orchestra, and he is recognized all over San Francisco as a musician of unusual artistic ability. Amsterdam has played with leading symphony orchestras all over the United States, and was formerly a member of the San Francisco Symphony Orchestra. The concert tomorrow morning will be a sort of testimonial on the part of the California Theatre for the services Amsterdam rendered as a member of the orchestra. His program offering will be Variations Symphoniques by Boellmann.

Under Herman Heller's direction, the orchestra will play Hail, America March (Drummi); Valse Etincelles (Waldteufel); La Traviata selection (Verdi), and Cockaigne Overture (Wagner). The concert will be opened by Leslie V. Harvey's organ solo, Drink to Me Only With Thine Eyes.

The Philharmonic Trio and Charles Bulotti, tenor, appeared recently before the Watsonville Musical Association, where they enjoyed a most emphatic success. The trio is composed of three excellent San Francisco musicians, namely, Orley See, Veneslao Villalpando and William Carruth. Charles Bulotti is perhaps the most popular tenor now singing about the bay regions. It is therefore slight wonder that this concert proved so thoroughly artistic and enjoyable. The program was as follows: Trio, Op. 49 (Mendelssohn), Philharmonic Trio; Ah! Moon of My Delight from In a Persian Garden (Liza Lehmann), Mr. Bulotti; Trio, Op. 32 (Arensky), Philharmonic Trio; (a) Ideale (Tosti), (b) Tes Yeux (Rene Rabey), (c) Arioso—Vesti la giubba (from I Pagliacci) (Leoncavallo), Mr. Bulotti; (a) In Elizabethan Days (Old English Dance) (Kramer), (b) Song of the Dale (Swedish Folk Song) (Sanby), (c) Norwegian Spring Dance (Sauby), Philharmonic Trio; (a) I'll Sing Thee Songs of Araby (Clay), (b) Duna (McGill), (c) Until (Sauderson), Mr. Bulotti.

NEW YORK SEASON GRADUALLY NEARING END

Character of Programs Foreshadow Tag End of Music Year—Important Orchestra Concerts—Operatic Activity—Great Artists Continue to Attract Large Houses—Schmitz Concert

By ROSALIE HOUSMAN

One can readily see that the New York season is going "down grade," by the types of concerts now holding forth. There are fewer debuts, the orchestras are not giving us so many novelties, and the programs are usually repetitions. Mr. Damrosch has returned from his European holidays, and is again at the helm, and Mr. Choates, who conducted on Sunday afternoon, the 26th, for the last time, is promised us again for next winter. On his final program, we again had the opportunity of enjoying the Poeme D'Extase, of Scriabine, which has been one of the thrills of the season. It is with regret that we see him go, as he has done much for us, as well as for British music, on this side of the water. Mr. Damrosch was warmly welcomed in an all Beethoven program, at which Hofmann was soloist, and the Emperor concerto his offering. The symphonies were the first and third.

The Friends of Music (Town Hall, Feb. 26) gave a program without soloist, and as novelty, the first series of Malipiero's Impressioni del Vero were played. They are Nature Moods, delightfully and colorfully scored, and not as wild as one was led to suppose. True, they are ten years old, but they are fresh and spontaneous, which some of his later works are not. The Ballet suite of Gretry (Ophale and Procris), arranged orchestrally by Mottl, was of the rare texture of old lace, and as delicate. A Divertimento of Mozart for string quartet and two horns was less interesting, though as a sequence of delightful little movements won many friends. In the smaller spaces of Town Hall such music is aptly set.

Ellena Gerhardt's final recital was a joy. She was in fine voice, which seemed to have an added richness, and her various Schumann and Wolff offerings were outside the fence of the critic's field. Her singing of Handel's O Sleep! was, for breath control, phrasing and pure diction, an experience once heard, not easily forgotten. But it was in the German groups that she was most herself, and the enthusiasm of the large audience, and the innumerable encores she was obliged to give, are sure proof of her great success and popularity in America. Three orchestras in gala concert united to aid and establish a Walter Damrosch Fellowship for the American Academy in Rome. The Philadelphia, the New York Symphony, and the Philharmonic, with their respective leaders, played en masse, and gained a sonority and quality such as we dream of, and seldom expect to hear. As the price of tickets was raised, they realized a large sum, as the house was full. The total of players was 213 men, so the added response was easily imagined. Led successively by Stokowski, Coates, Mangelberg, Bodansky and Stransky, they presented a varied program of the well known classics, and the individual conductors had a remarkable response from all the men. It was a great occasion.

Mr. Casals in the role of accompanist to his wife, Susan Metcalfe, proved as fine a pianist as he is 'cellist, and that to the initiated is saying much. In eight of Brahms' Gypsy Songs, classics of Brahms, Schumann and Faure, she received the applause her artistic singing deserved. Her soprano voice is true and clear, her musicianship a pleasure.

The Philadelphia Orchestra was also without a soloist, and programmed the Beethoven Fifth, Handel's first Concerto Grosso, and a Bach Pasacaglia. It is a relaxation, and a treat to find a familiar program, so beautifully played, and so refreshing. Stokowski played the harpsichord in the Concerto, which is the Mottl arrangement.

The Philharmonic, under Mengelberg, has devoted itself to the production of the third Mahler symphony. It enlists the services of a woman's chorus (this time the St. Cecilia, under Victor Harris), the boys' choir of the Paulist choristers, and a contralto soloist, Mme. Claussen. All had strenuous work to do, and all achieved individual success. But the music, as is, was not a success. It seems unutterably long, lacking in the inner fire which should illumine an art work, and lasts the entire evening. Mengelberg has done all he could, in loving admiration of Mahler, but unquestionably he does not "get over" here, and does not interest our audiences.

The novelty at the opera was a performance on Saturday afternoon, the 4th of March, of Lancelotti, based on a free version of the old legend, and set to music, by the Italian, Catalani. It was given by the Chicagoans three seasons ago, so is not entirely strange to us.

Why it was ever chosen for production is one of those things which we outsiders will never understand. It is not very interesting from a musical side, though it affords the singers a fair chance to "show off." Scenically, it is difficult of production, a problem the Metropolitan solved well. It pleased the Saturday afternoon audience, and probably will remain in the repertoire a season or so. To Miss Mazio, M. Gighi, Miss Sundelius, M. Mardones and Danise, go the honors as the well balanced, effective cast. Moranzoni conducted.

Sunday afternoon, March 5th, Mr. Bauer and Mr. Casals joined forces in a Beethoven program, which delighted a crowded house at Aeolian Hall. Three sonatas, from the various stages of the composer's development, were played, and the nobility, fine feeling, and value of the phrase, were wonderfully mirrored in the interpretations of the players. They complete each other, artistically, as perhaps no other soloists do, and here they seemed inspired to finer things than usual.

The same evening, at Rumford Hall, a smaller and more intimate place than Aeolian and other places, E. Robert Schmitz played the first of his three recitals, which he is giving at the request of the Key Club, an organization of young musicians, seriously interested in the newer music. This program was made up solely of the works of Bach and Debussy, both of whom are, if one can coin the expression, modern classicists. It was out of the ordinary also, in the fact that the lesser played works were given preference. Three of Debussy's Etudes were done, some of us did not even know he wrote a series, which for technical difficulty make the Chopin ones quite pale. Then there were three of the Well Tempered Clavichord, the Busoni arrangement of the Bach Chaconne, a group of the Debussy preludes, and shorter works. It was an absorbing program, which roused the audience to great enthusiasm, and to which he responded, not only with encores, but with marvelous playing.

The Pizzetti violin Sonata was on the program of Mr. and Mrs. Alexander Bloch, who championed this work last season, and who, by repeating it, proved its merit and integrity.

Kreisler was the Philharmonic soloist, playing the Mozart concerto in D—how he played it those who know beauty as synonymous with Kreisler can appreciate. The Respighi arrangements of old tunes, played the same afternoon by Damrosch, were delightful orchestral settings. Rachmaninoff, playing his first concerto, was soloist, the symphony was the Franck. Mr. Mengelberg conducting in the evening, played the Bach B minor suite as well as the first Beethoven symphony, leading with his accustomed incisiveness and attention to inner detail, which is so characteristic of his readings. On Wednesday evening, the 8th, at the Waldorf, there was a program of light music, for the Philharmonic subscribers and box holders, as a tribute to them from Mr. Mengelberg. Here, too, the orchestra was in fine form, responsive to every wish of their magnetic conductor.

At the opera there has been the usual mid-season repetitions—Manon, Carmen, Lohengrin and such, always to packed houses, especially when La Geraldine is announced. Her Manon was particularly exquisite, and well sung. It is also interesting that Gatti's contract is renewed for three years more, at the expiration of his present one, which keeps him at the helm for four years more, which is gratifying to public and owners of the opera house.

The Flonzaleys, at the last of their subscription concerts at Aeolian Hall, played the Bloch quartet, a master work which is so difficult that no other ensemble has played it here. It is dedicated to the players, who bestowed loving care on it, and whose performance of this stirring, sterling work, will long be a cherished memory to those who heard it. A personal utterance, making no concessions to public or performers, it rings throughout with sincerity of genius, and a conviction of utterance which is overwhelming. In no sense, is it "pretty" music. It is far from that. But is rather the expression of deep feeling, in a congenial medium, and of a universal poignancy which is unforgettable. A Haydn quartet and the Schumann in A minor completed the program.

Miss Maria Ivogun, one of Miss Garden's newer sopranos, gave a second recital, this time at Carnegie (March 11) and filled the hall with her lovely voice. Her coloratura is cleaner and more musical than any one's, except Hempel's, her Mozart of the purest and as a lieder singer, she easily ranks with the greatest whom America has heard. Her naive, winsome manner, helped greatly towards winning her friends, and her musicianship, aided by Walter Golde at the piano, proved a joy.

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The Chicago Grand Opera Co. Season

By ALFRED METZGER

FINE PERFORMANCE OF L'AMORE DE TRE RE

Of course the many people fond of and charmed by Mary Garden's musico-histrionic art were disappointed on Tuesday evening when the doorkeepers, and afterward Jacques Coint, the stage director, announced that their favorite was not to appear on account of sickness caused by a sensitive throat, and that Edith Mason was to sing in her place. But no doubt they had come to hear the opera, for we know of no instance where the offer of the management to return the money was taken advantage of. We wish to commend the management for the fine and generous way in which they handled this situation. And we feel certain that the public shares our appreciation.

While Mary Garden cannot be replaced from an artistic standpoint, just as little as any artist of individuality of style and artistic achievements can be replaced by another, we feel assured that the disappointment of those who came to hear Mary Garden was greatly lessened, if not entirely vanquished, by the surprise they received in the exceptional artistry of Edith Mason. A purely lyric voice of unusual beauty, used with singularly artistic discretion and intelligence of emotional coloring, and a personality of singular charm and effectiveness, the performance of this distinguished American prima donna soprano proved one of the finest we have witnessed. If it is considered that Miss Mason labored under great difficulties, considering the circumstances, we regard her presentation of the role as truly magnificent. The American operatic stage has every reason to feel proud of the acquisition of Edith Mason.

Naturally there are various ideas of interpreting a role. If this was not the case operatic art would be monotonous. Miss Mason in contrast to others assumes a somewhat dignified, lyric attitude toward this role. Others apply the heavy brush of tragic intensity and heavy emotional abandon. It becomes a matter of taste as to which of the two you prefer. That Miss Mason's conception of the part has many admirers may be gathered from the fact that she received a veritable ovation after the second act, and, together with her associates, she was called about ten times before the curtain. It was in every sense a genuine artistic triumph.

Lucien Muratore made his first appearance on this occasion on Tuesday evening and again demonstrated not only his fine vocal powers, including a lyric tenor voice of fine flexibility and resonance, but he added to his vocal revelations an unusually striking and magnetic personality coupled with histrionic energy of exceptional degree. It would be difficult to imagine an Avino of finer musical and dramatic proportions than the one Muratore gave us this week. The impersonation will be imbedded forever in the minds of those fortunate enough to witness it.

Virgilio Lazzari was at his best in the role of the blind king. His big, rich bass voice rang forth effectively while his vigorous and masculine conception of the role gave the proper thrills at the right moments. Specially striking was his intense dramatic action during the murder scene in the second act. The oftener we have the pleasure to witness Mr. Lazzari's consummate artistry the more do we become convinced of his well-merited position among the finest operatic artists of the day.

Everyone was pleased to renew the acquaintance of Georges Baklanoff, the splendid Russian baritone. Again he gave us a realistic impersonation of Manfred, and again his vocal ingenuity overshadowed his histrionic efforts. His smooth baritone used with discretion and taste brought out the musical lines with telling effect, while his action might have exhibited a little more virility and passion.

Notwithstanding the splendid achievements of these leading characters the dominating musical personality of the evening was Giorgio Polacco, whose superior musical instinct and whose thorough control of orchestra and stage created a production of vast proportions. Montemezzi's music was never heard here to such splendid advantage than through the medium of Polacco's supervision, and whenever a conductor is so thoroughly capable to bring out the emphatic beauties of a composition in their purest form he is deserving of the highest respect of every genuine lover of good music. We are more than ever convinced that Giorgio Polacco belongs among the foremost operatic conductors of the day. Stage settings were, as usual, artistic and convincing and the entire performance thoroughly conformant to the highest operatic ideals.

RIGOLETTO AROUSES CHEERS

Evidently the performance of Rigoletto pleased the opera-goers more than any performance since the beginning of the Chicago Grand Opera Company season, if one may judge from the attitude of the audience. Shouts of bravo and persistent as well as noisy applause punctuated the conclusion of arias and acts. The principal artists had to make their bow again and again and it is gratifying to note that Edith Mason has been taken to the hearts of the San Francisco opera lovers. Her Gilda was in every way an exceedingly artistic and musically conscientious performance.

Miss Mason introduced into the role a certain fervor and virility that is usually lacking in the vocal artists impersonating this role. Her voice being of dramatic timbre and still sufficiently flexible to adapt itself to colorature passages is singularly well fitted to interpret the intense emotional phrases which the composer has put into the mouth of this character. It was gratifying indeed to find a vocal artist of sufficient temperament and power to make herself felt beside the dramatic intensity of the baritone. Quality of voice, intensity of expression, purity of technical execution, and vigorous, true and sustained high tones form some of Miss Mason's principal vocal assets. She certainly scored an unquestionable triumph and sang herself into the hearts of San Francisco's music lovers. She created a veritable sensation.

Josef Schwarz duplicated his success as Rigoletto this year. While his voice seemed only round and full in the higher position, while the lower tones seemed threadbare, he made up in dramatic expression what he lacked in vocal evenness. We know of no operatic artist who throws himself so thoroughly into the role he essays than Mr. Schwarz and some of the dramatic episodes of the opera are made thrilling by reason of this vigor and abandonment. But whether Mr. Schwarz's oversight of the lighter and more humorous veins of the role and his accentuation of the heavier tragic parts prove altogether satisfactory from an artistic standpoint



MAURICE AMSTERDAM

The Distinguished Cellist Who Will Be the Soloist at Tomorrow Morning's California Theatre Concert

remains a matter of personal or individual opinion. That the big audience enjoyed his performance can not be questioned for like Miss Mason his appearance before the curtain at the close of the acts elicited cheers from all over the house.

Forrest Lamont in the role of the Duke did not give artistic satisfaction. In the first place he sang at full force throughout the performance. At no time did he subdue his voice to obtain lighter shades of expression. It was one continuous shout from beginning to end. If Mr. Lamont wishes to gain recognition among musical cognoscenti he certainly must phrase with more taste and adapt his voice to the sentiment of the lines. He also deviated from the pitch frequently, and in every way exhibited a strenuous, straining mode of delivery which did not conform to the composer's ideas.

Virgilio Lazzari's Sparafucile again proved that singer's thorough artistic proficiency. His voice rolled forth easily and without effort and his phrasing of the lines was intelligent and musical. Irene Pavloska in the role of Maddalena exhibited a rich, warm contralto voice whose lower tones were heard easily in the ensemble number and whose expression proved possession of an artistic taste. Constantine Nicolai as the count also forced his bass voice in a manner to exhibit a vibrato, thereby missing some of the beautiful musical characteristics of the vocal score.

Giorgio Polacco conducted the opera in exemplary fashion. He brought out the lyric as well as dramatic periods with splendid effect, and the orchestra responded readily. It was a pleasure to hear this opera presented in a manner conformant to artistic ideals in regard to chorus and orchestra, hearing the accents and shadings and noting the beautiful colorings of the phrases. Mr. Polacco certainly proved himself a master of the baton.

MRS. NELLIE CORNISH A VISITOR HERE

Head of the Cornish School of Seattle Spent a Few Days in San Francisco on Her Return from the East, Where She Was Royally Entertained

Mrs. Nellie Cornish, founder and head of the Cornish School of Seattle, which is enjoying a national reputation for the excellence of its faculty and classes, and which has recently inaugurated summer courses at which some of the country's leading pedagogues are enabled to dispense invaluable musical knowledge, spent a few days at the Fairmont Hotel of this city on her return from an extended visit in the East where Mrs. Cornish was entertained by some of the country's leading pedagogues and artists.

Mrs. Cornish has always been very greatly impressed with San Francisco and during an interesting chat she confided to the writer that she originally intended to establish a genuine conservatory of music, such as the Cornish School, in this city, but did not possess sufficient courage and financial backing at that time to follow her inclinations. She has, however, succeeded in giving the Pacific Coast an institution of which the entire West may feel justly proud, and during the summer in particular she engages some of the world's greatest pedagogues who should be a great inducement to students throughout the Coast to travel North and take advantage of these invaluable opportunities.

Mrs. Cornish is an enthusiast and ideal pedagogue and no doubt she has not altogether abandoned her dream of establishing a big music school in California, most likely in San Francisco. This summer Mrs. Cornish announces that the Cornish School has engaged another distinguished staff of teachers among whom are included: Sergei Khbansky, and Jacques Jou-Jerville, Cornelius Vanvliet, Anna Louise David, Calvin B. Cady, Boyd Wells, Sam Hume, Rudolph Scheffer and Adolph Bolm.

HARRIETTE PASMORE SCORES SUCCESS

In a recent issue of the Paris edition of the New York Herald appeared the following item of interest to California music lovers: "Miss Radiana Pazmor, young Americana contralto, shared with Mlle. Helene Demellier (of the Opera Comique), M. Carbelly (of the Grand Opera), and Mme. Rosa Castelli an ovation at the Padeloup Concert at the Theatre des Champs Elysees, Paris, yesterday afternoon. Miss Pazmor sang the part of the good fairy in a fragment of the second act of M. Louis Aubert's lyric tale, La Forêt Bleue, which had its premier at the Boston opera in 1913 but has not been revived since the war. Although the part of the fairy is short it nonetheless afforded the young Americana an opportunity to show the depth and richness of her fine voice. Easy of manner, Miss Pazmor is one of those artists who impress by their complete self-assurance and air of being in their natural environment on the platform. These qualities give her liberty to show her remarkable musicianship. Mr. Carbelly's singing of the part of the Ogre was intelligent and convincing. . . . Miss Pazmor will appear again this afternoon."

MARIAN NICHOLSON'S SUCCESS

Miss Marian Nicholson, violinist, pupil of Louis Persinger, and daughter of Mrs. Carroll-Nicholson, the prominent contralto and vocal teacher, played at the California Theatre recently as soloist at one of the Sunday morning concerts and scored a brilliant success. She played Wieniawsky's concerto in a manner that revealed her splendid technic and musicianship no doubt obtained through thorough training and adaptation, and the enthusiasm of the audience proved how well the young violinist understands the secret of stirring the emotions of her listeners.

Miss Nicholson has left for Los Angeles to play a series of engagements, and will unquestionably make a similar impression in the South as she did at her first orchestral experience in this city. She has a fine tone, phrases with discrimination and shows every evidence of artistic qualifications.

At an audition at the studio of Marie Withrow Saturday afternoon the following program was given: Air Jean d'Arc (Tchaikowsky), Air de Musette (Pucini), Miss Constance Reese; Ho! Mr. Piper (Curran), Cadenza (Meyerbeer), Miss Frances Burdick; Deh vieni non tardar (Mozart), Spring Song (Hyde), Miss Dorothy Critzer; Waters of Minnetonka (Lefranc), Voce di primavera (J. Strauss), Miss Nellie Mahoney; The Snake Charmer (Liza Lehmann), flute obligato by Miss Christine Howells, Claveltins (Valverde), Mrs. Teresa Sigwart; Sotto il ciel (Sibella), Come, Child Beside Me (Bleichmann), Mrs. Ruelle Dunning; Pourquoi rester seulette (Saint-Saens), La coeur de ma mie (Dalcroze), Mrs. Katherine Prendergast; The Lad in Khaki (Albittsen), Her Rose (Coombs), Dr. Roy Moore; Kommt ein schlanker Bursch (Weber), If I Could Call the Years Back (North), Mrs. Beatrice Bell; Air from Acis and Galathea (Handel), Swedish Song Larken, Miss Clara Stevenson; The Bitterness of Love (Dunn), In Haven (Elgar), Mrs. Gertrude Mathers; La Partida (Alvarez), Passing By (Purcell), Mrs. Roy Moore; Così m'alletti (Roderigo) (Handel), Philosophy (Smart), Mrs. Laura Fairhurst; Mon secret (Planell), Adieu de Matin (Pessard), Mr. Sylvain Sarratt; Magdelene at Michaels Gate (Liza Lehmann), Aime-moi (Chopin-Viardot), Mrs. Merlin Jackson; Silvio! a quest ora (Scena) (Leoncavallo), Mrs. Sigwart, assisted by Mr. Luther Marchant.

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DUTCH BARITONE PLEASURES MUSIC LOVERS

Daniel Onderwizer, the eminent Dutch baritone, member of the Amsterdam Opera, who at the last moment appeared in place of Frances Ingram as soloist at the second Sunday morning concert of the season at the California Theatre made an excellent impression upon the large audience that assembled on this occasion. Mr. Onderwizer sang *Il balen* from *Trovatore* and we are afraid it was not the best selection he could have chosen for a vehicle of introduction here. Nevertheless he proved to be an artist of experience and fine qualifications, showing that he obtained his reputation by merit. Mr. Onderwizer possesses a baritone of fine range and color and enunciates clearly. We should like to hear him in works of more dramatic character than a composition requiring a ringing vocal organ. No doubt he would be excellent in the modern song literature and operatic works, while he gives the impression of being a careful student and well capable to interpret the more serious school of vocal literature.

U. C. EXTENSION DIVISION LECTURES

The Lecture Department of the University of California Extension Division has announced that it will give seven educational programs on Art, Literature, Music, and Drama at the San Francisco Public Library. The first program on Music in Life will be given Friday evening, March 31st, at 7:45 p. m. Donald B. Clark, Assistant in Philosophy at the University, and William W. Carruth, pianist, will give the first program, which will be of interest to music lovers. The following programs will be given weekly on Friday evenings, through May 12th and will consist of the following:

April 7—The Significance of Art (illustrated), Eugen Neuhaus, Assistant Professor of Art Appreciation; April 14—Song and Piano Recital, Dorothy Raegan Talbot, soprano, Thomas Frederick Freeman, pianist; April 21—The Relation of Literature to Human Experience, George A. Smithson, Assistant Professor of English, University Extension Division; April 28—Drama as an Art, Benjamin H. Lehman, Assistant Professor of English; May 5—Reading of Justice by John Galsworthy, Florence Lutz, Assistant Professor of Voice Culture; May 12—Violin and Piano Recital, Gustav Walther, violinist, Jeanne Feront, pianist.

THIRD STUDENTS' CHAMBER CONCERT

The third Students' Chamber Concert, under the management of John C. Manning of the Manning School of Music, will be given at Scottish Rite Auditorium on Friday evening, April 7. The soloists to appear on this occasion will include some of San Francisco's most prominent artists such as Julius Haug, violinist, W. Dehe, cellist, Antoine de Vally, tenor, John C. Manning, pianist, and Sally Osborn, accompanist. The following excellent program has been prepared for this occasion: Sonate for piano and violin, Op. 45 (Grieg), Messrs. Haug and Manning; Songs—La Procession (Cesar Franck), Flemish Songs—(a) Heeft het Roosje milde Geuren (Peter Benoit), U't den Gelus; De Liefde in het Leven, (b) Herbergprinces (Jan Blockx), Lied Act II. (c) Wiegediedje (Edward Keurvels), Antoine de Vally, Miss Osborn at the Piano; 3rd Trio for piano, violin and cello, Op. 52 (Rubinstein), Messrs. Haug, Dehe and Manning.

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Wednesday, April 5
NORMA—Raisa, Pavloska, Lamont, Lazzari—Polacco, Cond.

Thursday, April 6
SALOME—Garden, Maratore, Reynolds, Lazzari—Polacco, Cond.

Friday, April 7
BOHEME—Mason, Pavloska, Johnson, Rimini, Lazzari, Dufranne, Daa—Smalls, Cond.

Saturday Mat., April 8
GIRL OF THE GOLDEN WEST—Raisa, Pavloska, Lappas, Rimini—Smalls, Cond.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

Los Angeles, March 27, 1922.—Wagnerian music drew a specially large audience to the Auditorium, where they paid homage to the Master of Bayreuth, so well interpreted by Walter Henry Rothwell and the Philharmonic orchestra, thus forming an entrancing musical triple alliance. It was a sumptuous feast of music from the viewpoint of tone. Orchestral coloring was generous and well shaded. The symphonist in Wagner, who develops his dramatically so eloquent themes into an unending melody in itself varied and interlaced with counter themes like a symphony, was splendidly in evidence, yet equally so the dramatist.

With the Tannhauser March the program opened, offering the Prelude and Love Death from Tristan and Isolde, the aria Dieu! Heure Halle from Tannhauser, the Prize Song from The Mastersingers of Nuremberg, Siegfried's Death and Funeral March from Gotterdammerung, Elsa's Dream from Lohengrin and the Tannhauser Overture. Surmounting every other selection, even that of Tristan, at least for the time, was the Death Music from Gotterdammerung. It is like the cry of an entire world bereft of its God of Light. Will ever a lament be written which is so humanly heroic and glimpses with deeper harmonies into eternity? To my mind it was never played more adequately by the orchestra in that regard, as well as tonally. It was a surpassingly beautiful rendition.

Conductor Rothwell gave much in the Tristan, so did the orchestra. It did not lack in careful detail, but I think that exalted note living in this particular music was sounded by the orchestra more distinctly when they played the excerpt for the first time, at Trinity Auditorium. Now prevailed better tone quality than two years ago, but the spirit of the performance reached higher then, if I am not mistaken. Captivating of charm was the playing of the Prize Song. The violins, specially of the first section under Concertmaster Noack, sang it so lovingly that it had to be encored.

In Corinne Harris, the soprano soloist, the audience met with one of the most pleasant surprises at these concerts. She has all the makings of a real Wagnerian singer. If she fulfills the promise given now she will be among the leading dramatic sopranos. Miss Harris produces tones of exceptional wealth in tone, clarity and expression, of equally impressive quality in all registers. It is a true Wagnerian-dramatic voice in its entire—wide range, full of dramatic virility. Though there were hard tones occasionally, they may have been more caused by a slight nervousness than lack of quality, for her singing of the Lohengrin number offered notes of lovely mellowness. Not only does Miss Harris possess very good German diction, but also good dramatic conception of her selections, so that expression and musicianly detail were happily combined. It was a remarkable accomplishment, as this was the singer's first appearance in Wagnerian selections. (It may be of interest also that Miss Harris is a pupil of Charles Bowes, the Los Angeles singing teacher.) The singer was spontaneously applauded and not a little because of her direct, unaffected and sympathetic personality.

Events have borne out my conviction, claimed here a few months ago, that Alfred Mirovitch, the eminent



Leopold Godowsky appears in concert at
Los Angeles, April 4th

Russian pianist, is bigger than we dared to expect from advance announcements. My contention that here is one of the finest pianists of our time, has been shared by musical Los Angeles. Not only has Mirovitch been brought back for return engagements, but he is being claimed also by the more serious-minded of our pianists, with the result that he will spend here from two to three months to conduct a master class in piano playing, beginning April 25th. It is an unusual tribute paid to an artist, for you may care to listen to a pianist, but whether you wish to study with him is another matter. There have been numerous suggestions in that regard and from thorough as well as gifted students and accomplished pianists here and in other Southland towns as to such a possibility when it became known that Mirovitch would return, that negotiations were finally opened and with promising results.

What perhaps prompted Los Angeles musicians, teachers and students to group themselves around Mr. Mirovitch can only be fully understood, if you have heard him play, and if you have met him. Mirovitch is a born player, a rare musical personality, with that authority of style which is partly inherent, partly acquired. You might classify his technical equipment similarly. And if you speak to him about his work, his interpretation and his method (if he has any such fixed procedure), you receive a similar impression.

Los Angeles composers presented their own works at the last meeting of the Wa-Wan Club music section. Three Sketches from California, by Helen Livingstone, written for piano, violin and 'cello, reveal the melodic and harmonic gifts of the composer. Both, the Song of the Lotus Flower, and In the Shadow of the Eucalyptus, have charmingly "local" color. The first number interests more harmonically. Its thematic line is broken up by the musical periods too evenly defined. The musical material is hardly sufficiently developed, and not sufficiently varied. The second movement is more pleasing in its thematic continuity and mood contrasts, but as in the first, one misses thematic development and polyphonic part writing. The first is somewhat elegiac, of Spanish-Indian characteristic in mood and rhythm. The second is finely contrasted because of its brighter lyric episodes, in part reminding of graceful dancers, moving in the shadows of the tree. Harmonically, the second part is not so original as the first. Both are sympathetic, because of their genuine simplicity in appeal. With Harriet Becket, violin, Mrs. Axel Simons, 'cello, and Elsa van Norman at the piano, the two compositions pleased greatly.

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Clarence Gustlin, of Santa Ana, has a clever hand at song writing. Incidentally, he is as good, if not better, a pianist. Several of his songs have entered the permanent repertoire of great singers. Of his four songs, the music to his own translation of Heine's *Thou Art Like Unto a Flower*, is the best, musically, and as to writing technic. To the voice is given the melodic message. The piano part is of well-chosen delicacy, none too novel, but true in its appeal, as the whole song, which, besides being well singable, expresses genuine feeling. It should appeal to concert artists. Two *Wee Eyes*, and *Morning, Noon and Night* are melodious, effective in a measure, but light, that is to say, in my mind, not exactly deep in sentiment or musical value. Their Message would be a better song, if the piano part would not claim equal partnership of the vocal melody. The latter is not strong, not sufficiently unique, to be voiced twice by the singer and the accompanist. Mrs. Hulda Dietz sang the songs effectively, winning the warm applause with the composer at the piano.

Vernon Spencer, one of our best musicians, a well school composer, accompanied Sol Cohen, violinist, in his *Scotch Romance*, opus 22, No. 1, and in *Valse Fugitive*, opus 22, No. 2. Spencer masters the form, writes with ease and elegance, somewhat conservative in musical style. They are characteristic pieces, that is to say, adhere to their titles, but are almost too "pleasant" to make a lasting impression. Mr. Spencer, too, was warmly applauded.

Anna Priscilla Risher's three Shakespeare songs formed the program group, richest in artistic worth and musical originality. When *Icebergs Hang by the Wall* (from *Love's Labor Lost*), is a real Yuletide song. Like the following two songs it has historic value as to musical-poetic atmosphere, while musically moderately modern. It is interspersed with thematic and rhythmic detail, of refreshing simplicity.

O, *Mistress Mine* (from *Twelfth Night*), possesses that convincing thematic interdependence of voice and piano part good songs, like those of our classics, should have. There is a bit of the troubadour spirit in this song, it has a lovable melody. The violin obligato seems somewhat ample in quantity, however, though melodically well conceived. Introductory bars opening, and closing harmonies of the song are tending to be a trifle conventional. It, too, is a spontaneously artistic song, interesting because of the thematic interchange between piano, voice and violin obligato.

Where the *Bee Sucks* (from *The Tempest*) is a charming song, perhaps, the strongest elegance of writing technic, well worked in small but poignant effect, with picturesque detail in the piano and the voice part, the latter demanding a singer of vocal fluency. These songs have real character as to invention and spirit. They are well written for voice, should please singer and pianist, especially as they will please the public. Mrs. Margaret Messer Morris, soprano, and Miss Cleo Randle, violin, proved this amply.

Robert Raymond Lippit, pianist, of Chicago, has decided to make his home in Los Angeles. Before the war Mr. Lippit toured with Frederick Search, the cellist, giving recitals of his own. His major training he received from Stojowski, Teichmüller, the Leipzig pedagogue, and at the Leschetizky School in Vienna. Mr. Lippit filled engagements here with the Ebell Club of Pasadena, the Uplifters and the University of Chicago Alumni Association, so he has been here only a short while, having been discharged from the army but recently. Mr. Lippit is planning a series of recitals here.

Much of the interest shown by Los Angeles in the recent season of the Russian Opera Company was due to the efforts of Miss Margaret Goetz, well known vocal teacher, who for years has spread the appreciation of great masterworks through her illustrated lectures and

operalogues. One of her most successful offerings in that regard was her lecture on the opera *Snow Maiden*, for which she had won the assistance of such noted musicians as Gregor Cherniavsky, the noted violin-master, Mme. Mariska Aldrich-Davies, the prima donna, while many prominent musicians and members of the Russian colony were present.

Thanks to Miss Goetz's efforts the Three Arts Club, an artistically conducted home for woman students of all the arts, is giving valuable service. It was Miss Goetz who launched the plans for such a home, meeting with generous support by many prominent club women. After the work had been fully started Miss Goetz, owing to her many professional duties, relinquished the presidency of the Three Arts Club, which is now held by Mrs. W. E. Goodwin. A feature of the club are Sunday Musicales and lectures by eminent artists.

To all extent Mirovitch is planning to apply this successful dualism in his nature when conducting his master class. He has conducted master classes before, in Helsinki, the Finnish capital, and in Harbin, a Russian Siberian city, which has grown into a prosperous town since the Russo-Japanese war, according to Mr. Mirovitch.

"Between the 15th and 20th of April I shall devote my time to becoming acquainted with the members of the class. Those who wish to be active members, players, will bring a selection of works they wish to study. Then we shall work out a systematic program, forming a comprehensive course of piano music from Bach on up to the present-day composers. What I wish to show in this class is not only the development of piano music, but also the application of piano playing to the different styles of music. Through having the pupils play for me I shall come into close musical contact, for I shall be able to diagnose their own musical, or pianistic attitude, so to speak. For that reason I would like it if also the hearers will play for me, so that we can come to a personal musical basis of work. While they may not wish to be actual players in the course to be undertaken, yet I can give them my viewpoint about playing as applied to their own work.

"This will be a very intensive course. I am planning to hold from four to five sessions every week for six weeks. This will be a big task, but it is a big territory to cover. Such a schedule will permit time for two individual lessons every week by each player. I feel that this number of lessons is necessary to produce the results of individual development in each student I am looking for.

"Beginning with the second week, I will set aside one entire session each week for the study of one master only. My reason for doing so is based on experience along study classes of this nature. While during the other four sessions each week we shall have a musical program widely contrasted, thus leading to comparisons between various masters and various periods, we shall get a new more searching angle when concentrating our attention for an afternoon on the musical development of one great composer. Thus we shall proceed during the six weeks to include the last 150 or 200 years of piano music in the course of one great comparative survey, while at the same time pausing long enough at the outstanding human "milestones," if one may call at the outstanding human "milestones," on the road of them so, are of course Bach, Beethoven, Chopin, Schumann and Liszt.

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In the meantime, and during the course of the stay, Mr. Mirovitch is planning to give part of his time also to creative work. He has sketched a large work for piano solo in variation form which he may call *Paganiniana*, as it is in a measure following the virtuoso style of that violinist. Of course, he expects to give much thought to preparatory work between the sessions. Mirovitch will have two and even three Chickering pianos at his disposal in the rehearsal rooms of the Southern California Music Company, where the sessions will be held.

"How much I will play myself during the sessions I cannot tell in advance. That depends on the students and on the selections chosen for study. Of course there will be a second instrument available all the time, and even a third one when we are studying concertos," Mr. Mirovitch declared.

Calmon Luboviski, the remarkable Los Angeles violinist, fulfilled in every respect the great expectations he called forth with his last recital, when playing his second program together with May Macdonald, who again shared effort and honors with him at the piano.

I think it hardly necessary to repeat my appreciation of Luboviski's technical equipment. I am rather tempted to sum it up in saying that I am inclined to class him among the few real solo violinists. I dislike comparisons for they often prove inaccurate afterwards, yet I venture the statement that I prefer Luboviski's playing to that of Vasa Prihoda. And for these reasons: I think Luboviski has more depth, has deeper searching interpretative faculties, a finer sense of style, and I am inclined to think even that he is technically the completer of Prihoda.

Some admire Luboviski's bowing more than his left-hand work. His left-hand work is flawless, and his bowing draws a tone of velvety loveliness. His bowing has sweeping force as well as minute delicacy. Rhythm, phrasing are on a par with these qualities.

Together with May Macdonald Hope he offered a reading of Brahms' D minor Sonata (opus 108), which exhibited all the human strength and lovable traits this difficult work enshrines. That tendency of Brahms' works, to appear brittle in musical continuity, was banished under the hands of these two artists who revealed its really perfect thematic construction.

Perhaps still more impressive was Mr. Luboviski's art in Reger's Prelude and Fugue, where his strength of bowing and quality of phrasing stood out fully. A technical feat was the Tartini Devil's Trill Sonata, to which a group of smaller, brilliantly played numbers by Chopin, Drigo and Schumann, as well as the fascinating Theme and Variations by Corelli-Kreisler were added. Not enough, in response to enthusiastic applause by an audience consisting largely of musicians and violinists, Mr. Luboviski crowned his achievements with the Preludium and Fugue by Pugnani, played with a perfection of style, brilliancy of execution and breadth of tone which made the question rise in my mind: Who of our New York managers will give Mr. Luboviski the opportunity he is worthy to have, a concert platform of at least national expense?

Appropos, Mr. Luboviski will render the Lalo Symphony Espagnol with the Philharmonic Orchestra, April 9th.

Music at the Theatre

At the Grauman Theatre the last concert program had color and variety as its keynote, an aim that was well realized also within the individual concert numbers rendered with fine spirit under the baton of Misha Guterson.

Wolf-Ferrari's overture to *The Secret of Suzanne* came with that warmth Italian music requires. Daintiness marked the playing of the Delibes Intermezzo from the *Naila Ballet*. Rhythmically enjoyable was the *Capriccio Italian* by Tschalkowsky. Charming work won warm applause for the strings in particular during the *Oriental* by Cesar Cui, while graceful precision ruled the *Miniature from the Nutcracker Suite* by Tschalkowsky. The Second Hungarian Rhapsody by Liszt formed a dashing finale. Marguerite Rinko, soprano, was heard in Massenet and Bach-Gounod numbers, winning warm applause with the elegance and fluency of her singing.

Next week Brahms van den Berg, a pianist of truly exceptional technique, will be the soloist. Rimsky-Korsakov's *Scheherazade* will be the principal orchestral selection.

At the California Theatre Conductor Ellnor is giving his hearers a feast of rhythm in Friedman's *Rhapsodie Slave*, a composition which gives the orchestra also ample occasion to show highly pleasing work in the various sections. Specially the strings and woodwinds offer excellent work around which fine ensemble playing is built by the conductor. Ellnor's inventiveness as to program surprises produced another melody in which scintillant playing, characteristic accentuation and humor are combined with telling success. In George Stoberg, member of the ensemble, the public enjoyed a

delightful player, who unites technic and sweetness of tone as shown in Kreisler's *Liebesfreund*. This selection of the soloist from the midst of his ensemble, is just another proof that Managing Director Fred Miller did well when assembling as representative a body of fine musicians as his orchestra offers.

LAST POPULAR SYMPHONY CONCERT

Columbia Crowded to the Doors When Unusually Enthusiastic Audience Expresses Genuine Delight With One of the Finest Programs of Season

By far one of the finest programs of the season was given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, at the Columbia Theatre on Sunday afternoon, March 26th, which was the final popular concert of the season. Throughout the program the utmost enthusiasm prevailed and the audience was in such excellent mood that many encores were demanded and quite a few were given. Weber's delightfully romantic *Euryanthe Overture* was the opening number of the program and conductor as well as orchestra succeeded to obtain every particle of beauty from the score.

Two movements from Bach-Mahler's Orchestra suite, meaning the composition to have been by Bach and arranged by Mahler, proved one of the most charming numbers presented on this occasion and notwithstanding its difficulties was played with ease and technical assurance. Anthony Linden played a splendid and musically flute obligato. Two movements from Gustav Lange's *Pastorale Quartet* for oboe, oboe d'amour, English horn and oboe baritone, exquisitely played by C. Addimando, V. Schipplitti, A. Dupuis, and Julius Shanis, was a novelty for the popular concert audience, and aroused them to lavish display of gratification. The four musicians exhibited a fine tone, excellent shading and masterly ensemble work.

Delibes *Coppelia Suite* seemed to please the audience particularly. In fact the enthusiasm over the melodious, rhythmically appealing and easily flowing waltz measures was so persistent that an encore was given. Another surprise of the afternoon happened when Louis Persinger took up the baton to conduct Gounod's *Funeral March of a Marionette* and Grainger's *Mock Morris Dance*. The assistant conductor and concert master received a more than cordial welcome when approaching the conductor's platform and his wielding the baton revealed such fine executive power and such delightful control that at the conclusion of the numbers the audience gave the popular violinist-conductor another big ovation.

The soloist of the occasion was Kajetan Attl, who selected for his piece de resistance *Vltava* by Smetana, a composition that enabled him to exhibit his exceptional skill both as a technician and artist upon the harp. Mr. Attl's tone is especially admired and he plays with such finesse and intelligence that he has established for himself a host of admirers among the foremost music lovers who always give him a hearty and spontaneous reception. On this occasion again his popularity was demonstrated by an unusually warm welcome and tokens of appreciation.

The *Romanza* from Dohnanyi's Suite, Op. 19, appealed greatly because of its haunting melody and deeply poetic character while Liszt's *Les Preludes* gave the program a dramatic and thrilling climax. Alfred Hertz was the recipient of repeated ovations and the orchestra was called upon to share in the joy expressed by the happy audience. It was a worthy close to a worthy popular season.

STEINDORFF'S GOOD FRIDAY CONCERT

Margaret Bruntsch, another celebrated California song-bird, who has scored triumph after triumph in European cities, has been secured by Choragus Paul Steindorff as the contralto soloist for his Good Friday concert in the Greek Theatre of the University of California. After many weeks spent in negotiations, Steindorff secured her for her initial appearance in America following her European triumphs, and she left New York today (Saturday) for California.

Miss Bruntsch is a native of Alameda but has been abroad for many years. She has a repertoire of nearly seventy grand operas and has scored successes in oratorios such as Bach's B Minor Mass, and others. Included in her grand opera repertoire is *Ortrud* by Lohengrin, *Rienzi* by Adriano, *Brangäne*, *Tristan* and *Isolde*, *Amneris*, *Aida*, *Arcuzena*, *Troubadour*, *Ilalia*, *Sansou* and *Dellah*, *Fides*, *Prophet*, the contralto parts in the compositions of *Walkure* and of *Siegfried*, and many others.

Steindorff's Good Friday concert, which comes this year on April 14, will include the gems from Verdi's celebrated *Requiem*, and from Rosini's *Stabat Mater*. It will be his thirteenth annual Good Friday concert. Following his custom of presenting, whenever possible, California singers, he has arranged for California soloists for this year's offering. Miss Florence Ringo, of San Francisco, will be the soprano soloist. The male soloists include Batti Bernardo, tenor, and Jose Coral, basso. Among famous California singers who have been introduced by Steindorff, both in *Stabat Mater* and in the *Messiah*, are Mabel Riegleman and Maude Fay.

Final rehearsals for the concert have been started. A chorus of more than one hundred and fifty singers will support the soloists, the chorus being chosen from among the members of the Berkeley Oratorio Society and the Wednesday Morning Choral Club, of Oakland. The high enthusiasm of both soloists and chorus makes

possible the assurance, says Steindorff, that the Good Friday offering will make the Holy Week of 1922 one to be long remembered.

THE REMAINING OPERA REPERTOIRE

The Chicago Opera Association at the auditorium this (Saturday) afternoon are giving Gounod's *Romeo and Juliet*. Muratore and Edith Mason are singing the title roles.

Tonight the *Jewels of the Madonna*, the beautiful Wolf-Ferrari Grand Opera, with its tragic story will be sung by a long cast, headed by Rosa Raisa, as *Maliella*, Forrest Lamont as the blacksmith, Gennaro and Giacomo Rimini as the Cammorrist leader, *Rafaele*. The Chicagoans give a magnificent production of this work which is said to be one of the best presentations in their repertoire. Cimini will conduct tonight's performance.

San Francisco bids fair to create something new in the way of opera records next week. The advance sale for the remaining seven performances of the Chicago Opera Association indicates that every evening and next Saturday matinee will find enormous crowds at each performance, and that on one or two of the nights at least, new attendance figures may be made that will reach beyond last year's stupendous financial returns. During the coming week, Mary Garden, the director general of the organization and one of its popular prima donnas, is to appear three times. Rosa Raisa is cast for the lead in two of the seven performances and Edith Mason, whose beautiful voice has enthralled everyone, will be heard in the remaining two operas in the list. Muratore sings in *Salome* and *Monna Vanna*, co-starring with Mary Garden in both of these performances. Ulysses Lappas, the Greek tenor who has just come from New York to participate in the last week of the organization here, will be heard in *Louise* on Monday night and in the *Girl of the Golden West* next Saturday afternoon. The favorite, Edward Johnson, will sing in *Madame Butterfly* and either he or Riccardo Martin will have the tenor role in *La Boheme*.

The week begins with a beautiful production of *Charpentier's Louise* in which Mary Garden will sing the role of the Parisian seamstress, who is in love with the poet Julien (Ulysses Lappas).

Gabriel Grovlez, the French conductor of the Chicago organization, is here to conduct this work, which will be sung in French with Miss Garden as *Louise*, Lappas as *Julien*, Baklanoff as the father and Maria Claessena as the mother. A long cast of characters includes various sketches of Parisian life and the entire production is atmospheric of the Montmartre in the French metropolis. Puccini's *Madame Butterfly* will be given a beautiful production on Tuesday night. Edith Mason will be the Japanese wife-mother, Edward Johnson, the American Lieutenant, Baklanoff, the United States Consul at Nagasaki and Pavloska, Suzuki, Butterfly's attendant. An exceptionally fine treat is promised for Wednesday night when Bellini's beautiful old opera *Norma* will be revived with Rosa Raisa, Forrest Lamont, Irene Pavloska and Virgilio Lazzari, the basso, in the leading roles. Thursday will be a big night for then Mary Garden will reveal herself in the role of Oscar Wilde's heroine in the Richard Strauss's musical setting of *Salome*. Miss Garden's interpretation of this role has been much discussed, but the diva herself considers it entirely within the realms of propriety and a musical masterpiece. Muratore will sing the role of Herod, a part in which he is said to excel. Hector Dufranne will be the Jochanaan.

On Friday night Edith Mason, Edward Johnson, Giacomo Rimini, Virgilio Lazzari, Desire Deferre, Irene Pavloska, and Constantin Nicolay will sing the beautiful Puccini opera *La Boheme*. A novelty is scheduled for Saturday afternoon when Puccini's musical setting of David Belasco's drama, *The Girl of the Golden West* will be the bill. Rosa Raisa will sing *Minnie* and either Edward Johnson or Ulysses Lappas, Dick Johnson. The reason will be brought to a glorious close next Saturday night when the outstanding success of last year, *Fevrier's* lyric drama *Monna Vanna* will be sung in French with Muratore as the Florentine Captain, Prinziavalle, Baklanoff as Guido and Mary Garden as *Monna Vanna*.

Polacre will conduct *Madame Butterfly*, *Salome* and *Monna Vanna* while Alexander Smallens will wield the stick over the performance of *La Boheme* and the *Girl of the Golden West*. Cimini will conduct *Norma*. Three box offices are maintained from 9:00 a. m. to 5:30 p. m. each day at Sherman, Clay & Company's store at Sutter and Kearny streets. Tickets are on sale at four windows of the auditorium each evening beginning at 6:30 and 1 o'clock Saturday afternoon.

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MUSICALE AT MISS SIMPSON'S STUDIO

One of the most enjoyable musicales of the season was given on Saturday afternoon by pupils of Elizabeth Simpson at her attractive Etna street studio, this being the fourth of a series which will continue through the spring. Six talented members of the junior class opened the program with a charming group of children's music, and the playing of the high school and advanced pupils was characterized by unusual beauty of tone and artistic finish. The program was as follows: Fantasie (Mozart-Grieg), Miss Gladys Sibley, Elizabeth Simpson; Scenes from Childhood (Schumann), Miss Eleanor Chamberlain; Song Outside the Prince's Door (MacDowell), Aria for Left Hand (Pickhert), Sonata (Mozart), Richard Jacobus, presented by Ethel Long Martin; The Desert's Dusky Face, from Omar Khayyam Suite (Cadman), Miss Lillian Underwood; Ecossaise (Beethoven), Miss Pauline Moran; Forgotten Fairy Tales (MacDowell), Miss Myrtle de Vaux; Barcarolle (Grodsky), Waltz (Chopin), Miss Ruth Hoskinson; To a Water Lily (MacDowell), Sylphiden (Grieg), Miss Kathleen Dawson; An Convent (Borodin), Pan (Godard), Polonaise (MacDowell), Miss Helen Merchant; Spring's Awakening (Palmgren), Hungarian Fantasie (Liszt), Mrs. Richard Martin; orchestral accompaniment on second piano by Miss Simpson.

DOMINICAN COLLEGE PROGRAMS

The following two programs were given at Dominican College, San Rafael, and pleased both because of the excellence of the selections and the efficiency of the interpretations: Feast of St. Patrick—Erin (John Boyle O'Reilly), Earla Cooley; A Sword of Light Hath Pierced the Dark (Irish Air), Marcella Knier; The Hour Glass (W. B. Yeats), Miss Jean McMillan; My Love's an Arbutus (Irish Air), Dominican College Choral.

Monday evening, March 20—Song of An Angel (Paradise Lost) (Rubinstein), Marcella Knier; Now Sleeps the Crimson Petal (Quilter), The Hills of Dream (Cecil Forsyth), The Spring Has Come (Maudie V. White), Katherine Dwyer; Psyche (Paladilhe), Bon Jour, Susan (Delibes), L'Esclave (Lalo), Bergerettes (XVIII Century), (a) Chantons les amours de Jean, (b) Jennes Fillettes, Leonore Keithley; Vissi d'Arte (La Tosca) (Puccini), Norwegian Love Song (Clough-Leigher), Pluck This Little Flower (Ronald), An Open Secret (Woodman), Marcella Knier; accompanist, Irene Chisem.

SACRED CONCERT AT ST. MARY'S CATHEDRAL

Achille L. Artigues, organist and choir director of St. Mary's Cathedral, announces a Sacred Concert on Passion Sunday, April 2nd, during which The Seven Last Words of Christ on the Cross, an oratorio for soli and chorus of mixed voices by Dr. P. Hartmann von An der Lao-Hochbrunn, will receive its first presentation in San Francisco, and after long and serious thought Mr. Artigues has prepared to give it a worthy presentation. The narrator will be sung by Mrs. S. Le Noir, the part of Christ by E. Porcini and the thief (Disinas) by F. Figone. The oratorio calls for a double male quartet and a double female quartet. Mr. Artigues has engaged some of the best resident artists from the bay region for that work and among these are: Mrs. R. Anderson, Mrs. M. von Sturmer, Mrs. S. Le Noir, Mrs. W. Orton, Mrs. V. Rovere, Mrs. J. Simons, Mrs. McFarland, Mrs. A. Argenti, R. Battison, H. Williams, J. Corral, E. Porcini, Len Barnes, F. Figone, and others who will be assisted by the Cathedral Chorus. The oratorio is a truly remarkable composition. The performance is open to the public and everyone is invited inasmuch as it is inaugurated to promote high artistic ideals. The entire work will be under the direction of Achille L. Artigues, organist of St. Mary's Cathedral.

MUSICALE INTIME

Constance Beardsley, one of the best equipped and most talented and accomplished pianists ever settling on the Pacific Coast, after scoring numerous artistic triumphs in the East, announces An Hour of Intimate Piano Music to be

given at La Gaité Française, 1470 Washington street, on Tuesday afternoon, April 4th. This event is being given under the patronage of prominent society and musical people and is based upon fashionable events in New York presented at one of the leading hotels. Miss Beardsley has selected the following excellent program for this occasion: Fuga, Preludium (Bach), Prelude, Prelude, Mazurka, Waltz, Funeral March (from B minor Sonata), Etude (Revolutionary) (Chopin); La Cathedral Engloutis (Sunken Cathedral), Claire de Lune, Arabesque (Debussy); Au Couvent (At the Convent) (Borodine); Serenade, Polichinelle (The Clown) (Rachmaninoff).

Mrs. Blanche Ashley has been very busy playing and teaching, especially in Berkeley, since her permanent return to the bay cities. Recently she gave two concerts at Burbank and Muir Schools, playing the extraordinary A la Chinoise by Ornstein, and before the Berkeley Piano Club, Clara King Graham, soprano, James T. Preston, tenor, and Mr. Schott, violinist, assisted with great distinction and success at Muir School. The following numbers constitute one of the programs: Mrs. J. Beckman, Forest Song, Assembly Song by the School; (a) Beethoven—Minuet and Trio, op. 27, (b) Bach—Bourree from Cello Sonata, arranged for left hand by Josef, (c) Schumann—Whims, (a) Beethoven—Minuet in G, (b) Phyllida Ashley—Reverie, Mr. Schott, violinist, Blanche Ashley at the piano; (a) Stojowski—On va ton reve?, (b) St. Leger—L'Heure tranquille, Clara King Graham, soprano; Grainger—Colonial Song—Ensemble, James T. Preston, tenor, Clara King Graham, soprano, Blanche Ashley at the piano; (a) Paderewski—Chant du Voyageur, (b) Chopin—Polonaise in C sharp minor, (c) Chopin—Etude, op. 10, No. 12, (d) Korngold—Brownies, Blanche Ashley.

LOS ANGELES NEWS

Ivy Goate, artist pupil of Adelaide Trowbridge, prominent member of the College of Music faculty, will play her senior recital at the chapel of the U. S. C. Miss Goate will render among other works the Eroica sonata by MacDowell, several works by Griffes, Bach and other classics.

In view of the recent editorial comments by the Editor anent the repeal of the music teachers' tax in San Francisco, the following resolution was adopted by the Los Angeles M. T. A., which needs no introduction. It reads:
The City Council of
Los Angeles, Calif.

Resolution.

Be it Resolved, That it is the sense of the Music Teachers' Association of Los Angeles that the present special occupational tax on the private music teacher of Los Angeles is unfair and unjust, discriminating as it does between the private music teacher and the public school music teacher, the latter paying no tax whatsoever. Be it further

Resolved, That inasmuch as the private music teacher is working toward the same end, that of cultural education and the development of higher ideals, that this tax be repealed.

(Signed)

EVA FRANCES PIKE,

President.

JESSIE WEIMAR,

Vice-President.

GRACE ROPER VIERSON,

Recording Secretary.

JULIA HOWELL,

Corresponding Secretary.

Giuseppe Miceli, Italian composer and former grand opera conductor at Buenos Ayres, will offer three presentations of his opera Alma Latina. The Latin Soul, at Philharmonic Auditorium Thursday till Saturday of April 6-8. He has assembled a good cast, I understand, from leading Latin-American opera houses, with Emilia Leovalli, well known prima donna of the former Lombardi Opera Company, as leading soprano. The action of the work is based on an incident which occurred during the last revolutionary fighting near Mexico City. The work is new to American audiences and will be sung in Spanish.

Tuesday evening, April 4, Leopold Godowsky will be heard in piano recital at the Philharmonic Auditorium.



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Tribute of a Famous Teacher to a Great Pupil

Mrs. Robinson-Duffs Speaks of Mary Garden, Her First Pupil

In the usual run of things musical, it is the pupil who gratefully acknowledges his, or her, indebtedness to the teacher who has been instrumental in guiding him along the paths of musical righteousness, so it is doubly noteworthy, when the reverse side of the picture is focused to our attention, Miss Mary Garden was Mrs. Robinson-Duff's first pupil, and it is interesting to observe that when her work in opera brings her to New York (now Mrs. Duff's place of residence), that she still continues her daily work with her. That is Miss Garden's unspoken tribute to Mrs. Duff, and to the work she stands for. Could anything else be as fine as this? And when you speak to the teacher, what words of glowing praise are said? There is not only that affectionate response, born of the daily and intimate contact of teacher and pupil, but an understanding appreciation of the personality of the artist, who has worked so faithfully and so undeviatingly toward success. In her little book (*Simple Truths Used By Great Singers*), Mrs. Duff speaks of Miss Garden, and I shall take the liberty of quotation, as that is the proof of their mutual understanding.

Mary Garden is one of the born artists, for her artistic instincts were as dominant in her early years as they are today, and she possesses that incomparable art, which if not endowed by nature, can never be developed except in counterfeit form. She had infinite charm and great intelligence, and I soon became convinced that she was destined for a great career. Her voice at that time was small but very lovely and pure in quality. She began to study with me and was, in fact my first pupil. Her progress was marked from the very first day, and I can never remember her coming to me without knowing her lesson. When she arrived at the stage of her studies where she began to sing vocalizes, she always learned and sang them by heart, and you may say that this keen attention to her work has been the keynote of her success.

In this preparedness and attention to infinite detail, lie the secrets of Miss Garden's success. Later, in Paris, when Mlle. Riou was suddenly taken ill during a performance of Louise, and she was sent for, she went on the stage without rehearsal, and scored the great success which made her famous in a night. But back of this, was the careful attention at rehearsals, her sense of keen observation, and above all, knowing a role, on the chance that some day she might sing it. Mrs. Duff speaks further of Miss Garden in the book, and lays special stress on the facts of her serious musicianship, and her willingness to learn. Mary Garden's great success is built on this sure foundation, and upon her ability to profit by the experience and understanding of her famous teacher, Mrs. Robinson-Duff, her silent, yet eloquent partner, on her road to success.

E. Robert Schmitz announces that on April 19th his contract for concert management with Music League of America will be ended and from that date bookings will be managed and all information given by the L. D. Bogue Concert Management, (temporary address) 965 Madison Avenue, New York City. At present there are a few dates available for this spring's music festivals. For five weeks, beginning June 15th, Mr. Schmitz will hold master classes in Chicago, after which he will sail for Europe and tour from August to the end of December. He will return to this country to fulfill his American engagements, which are being booked now for the period beginning January, 1923.

S. F. MUSICAL CLUB GIVES VARIED PROGRAM

A program consisting of operatic and ensemble numbers was heard by the members of the San Francisco Musical Club, on Thursday afternoon, March 16th. The usual large attendance manifested their keen appreciation by spontaneous and prolonged applause. Those participating in the program were all in excellent form and the program rendered was as follows: Paul Jon—Sonate for Viola and Piano (first time in San Francisco); Emil Hahl, Olka Block Barrett; G. Salvayre—Air de Solange (Solange); A. Thomas—Air d'Ophélie (Hamlet); Miss Elizabeth Warden, Mrs. Horatio F. Stoll at the piano; A. Thomas—Connais-tu le pays (Mignon); Gounod—O ma lyre immortelle (Sapho); Miss Evelyn Wilson, Martha Dukes Parker at the piano; David Popper—Romanze, Caix d'Hercule (1699); La Chanson (Allemande); Herman Sandby—Chanson Danoise; Albert Behrens—Polacca, Emil Hahl; Granados—Tears, Those Dear Eyes Sadden (La Dorothen); Massenet—Aria from Sapho, Wagner—Dieu, thereu Halle (Tannhauser); Ellen Pace Pressley, Mrs. Cecil H. Stoll at the piano; Saint-Saens—Spring Chorus (from Samson and Delilah); M. Moussorgsky—The Maidens of Fandorin (from Boris Godounov); Puccini—Speed O'er the Summit (from Manon Lescaut); Tchaikowsky—Harris—Chorus of Reapers (from Eugene Onegin); Mrs. Behlow Trautner, Mrs. A. H. Fann, Mrs. Lawrence Rath, Mrs. Martin Molony, Mrs. Byron McDonald, Mrs. James Kelly, Mrs. Eva Greninger Atkinson, Miss Anna Dickie, Mrs. Horatio Stoll at the piano.

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MRS. FRANKEL CHATS ABOUT CLUB CONVENTION

President of California Federation of Music Clubs Has Something Interesting to Say Regarding the Impending Gala Event

A very welcome visitor to the offices of the Pacific Coast Musical Review was Mrs. Cecil Frankel, president of the State Federation of Music Clubs, who dropped in to have a friendly chat during her visit in San Francisco from her Los Angeles home. Mrs. Frankel has but recently returned from an extended tour of the East, where she was a guest at the various musical clubs throughout that territory. During an interesting talk, Mrs. Frankel told me that the people of the East are manifesting unusual concern regarding the musical activities of the West. This interest, however, is not of just today or yesterday but dates back from about twenty-eight or thirty years ago. This discovery was made by Mrs. Frankel during a talk with Mrs. Theodore Thomas of Chicago, who informed her that in those days there existed a Musical Club Federation, taking in all in all about forty musical clubs. The West was represented at the convention held in Chicago, Ill., by delegates from both Los Angeles and San Francisco. Today the National Federation of Music Clubs includes practically every club of note throughout the United States.

The purpose of Mrs. Frankel's coming to San Francisco at this particular time was to confer with Mrs. John E. Birmingham, president of the San Francisco Musical Club, and the president of the San Francisco Music Teachers' Association, about the coming convention of the State Federation of Music Clubs. Mrs. Frankel gave me a brief outline of what is to take place during this convention which will start on April 29th with the annual board meeting of the management of the State Board of California Music Clubs.

On April 30th, which falls on Sunday evening, there will be a reception, and on Monday, May 1st, the general opening of the convention will take place. Addresses will be made, the roll call of the various clubs will be heard and a report made upon the activities of the Junior clubs as well as the reports from the revision committees. On Monday evening a program composed of the works of the resident composers will be given. Mrs. John F. Lyons of Fort Worth, Texas, is anticipated to arrive here for the convention, and if she comes in due time she will address the assembly at this meeting. Another feature of Monday's program will be a discussion of the Philanthropic Section of the Musical Clubs, of which L. E. Behymer of Los Angeles is the director. An address will be made on American Ideals.

Tuesday, May 2nd, promises to be another busy day. A district conference will take place headed by Mrs. John C. Brumblay of Salt Lake City. Mrs. Brumblay is president of the Sunset district, which includes California, Utah and Nevada. This will be the first meeting of its kind ever held here. In the evening a prize, offered by the Philharmonic Orchestra of Los Angeles, will be awarded for the best composition for Chamber Music.

There will be the greetings of the California Music Teachers' Association of which Earl Meeker is the chairman. The Educational Department, of which Charles Wakefield Cadman is the director, will meet to discuss their plans and accomplishments. The Festival Committee will also come together on this day, headed by L. B. Cain of Fresno. The Course of Study will be talked over and Josephine Crew Alwyn being the chairman of this branch of work will give her views upon the subject. Music Accomplishments in the Public Schools will be discussed by Mrs. Emma Bartlette and the Music in the Churches will be brought to light by Mrs. William Mabey of Los Angeles, who will illustrate her discourse and also give an address. Mrs. Mabey is the chairman of this branch of music of both the National and State Federation and was chosen from California. At one time Mrs. Mabey was President of the Wa-Wan Club of Los Angeles. There will be an election of officers on Tuesday as well as a banquet in the evening.

Wednesday, May 3rd, the publicity department, under the directorship of Chas. Draa of Los Angeles, will be reviewed and a report made by the Club Historian, Mrs. William Howard.

This will be followed by the installation of officers. The rest of the day, prior to the closing of the convention, will be devoted to entertainments, the nature of which is to be announced at a later period. There is absolutely no doubt that every one concerned in this coming great event is doing his and her share to make this convention one of the most thrilling affairs of its kind that has ever taken place. San Francisco and its citizens have never failed to extend a hearty welcome to any guests in our midst. They are recognized the United States over for their cordiality and hospitality and the San Francisco Musical Club and the Music Teachers' Association are going to prove that the reputation that we San Franciscans have earned is absolutely justified and well deserved. So when the delegates from the South as well as from every other portion of our state arrive, let us rise to the occasion and give them a rousing welcome and assist in making their visit in our city an episode that will linger long in their memories. CONSTANCE ALEXANDRE.

MARIAN PREVOST TO RESUME ACTIVITIES

With great pleasure we announce that Miss Marian Prevost, pianist-accompanist, is available for concerts and will accept a limited number of pupils. Miss Prevost has always worked with untiring devotion to the high-

est ideals in music, and her accompaniments express a refinement in line and phrasing, a sympathetic accord to the true meaning of the composition while her tone color and expression reveal true artistry.

Miss Prevost for two seasons was active in the studios of Richard Hagemann and Leopold Auer, in New York City. With Mr. Hagemann, Miss Prevost had the opportunity of studying the modern song literature and was accompanist for his dramatic class and coached many singers, who with Mr. Hagemann were preparing their programs for New York recitals. As accompanist in the studio of Leopold Auer she not only read with authority the works and studies for violin, but the association with this remarkable personality proved invaluable.

Miss Prevost has taken a studio in the Kohler & Chase building, where she will be found Tuesday mornings and Thursday afternoons. On other days Miss Prevost will be there upon appointment only. Miss Prevost's residence studio is 2728 Elmwood Avenue, Berkeley.

SYMPHONY ORCHESTRA HAILED BY 6000 PERSONS

Genuine Ovation Accorded to Alfred Hertz and Musicians of San Francisco Symphony Orchestra at Benefit Concert

By CONSTANCE ALEXANDRE

Between six and seven thousand people heard the San Francisco Symphony Orchestra at the Civic Auditorium on Saturday night, March 18th. The purpose of this concert was to try and secure about twenty thousand dollars to meet the deficit incurred by the orchestra this season. Judging from the genuine applause after each and every number the people of San Francisco have learned to love, respect and admire this aggregation of artists, headed by one of the greatest conductors of this age. Now that we have this opportunity to hear only the best in music, it is up to the people of this community to see that we retain it. It should be a means of civic pride to them if nothing else. But it means even more than a mere matter of civic pride to maintain our orchestra. It is for our education as well as our artistic growth that the San Francisco Symphony Orchestra is a necessity to our city. Where will the children of this rising generation hear such music as Alfred Hertz has enabled them to hear at the young people's concerts? And where, too, will our resident musicians satisfy their thirsty souls, stimulate their hearts and minds and seek inspiration if we should be deprived of this orchestra? There are, too, many other points of reasoning why we should make every fight and effort to keep our orchestra of which every true San Franciscan is proud. Therefore, let us put our shoulders to the wheel and personally give our attention, interest and support to this worthy and necessary cause.

The large audience gave Mr. Hertz a demonstrative personal tribute as he appeared on the platform and after the interpreting of each of his numbers. Mr. Hertz seemed highly honored and pleased to see how highly he is held in the esteem of our public. The first half of the program was devoted to the works of Richard Wagner. There are no compositions known that give a fine conductor with an efficient orchestra better opportunities to exhibit their best qualities as does the Wagnerian music. What is more massive in construction, more colorful, richer harmonically or more majestic than these works? Was there ever a more spiritual, translucent or boldly inspired episode than the Prelude and Liebestod from Tristan und Isolde and the orchestral arrangement of the song Traume? These numbers as well as the Funeral March from Gotterdammerung, the Ride of the Valkyries, overture to Rienzi and Tannhauser, Mr. Hertz conducted with fervor, power, brilliancy of phrasing and tonal beauty that simply can not be duplicated. His readings of the Wagnerian scores are imbued with authority and impressiveness and his men responded to his inspired commands to the very last detail. One can not possibly imagine anything finer than the way Mr. Hertz conducts Wagner and let us hope that when we have a suitable home for opera and symphony that San Francisco will hear the Ring der Niebelungen under the leadership of such a master.

The remainder of the concert was devoted to the Italian Caprice of Tchaikowsky, the Andante Cantabile from the String Quartet, conducted by Louis Persinger, who also was the recipient of an ovation, and the 1812 Overture, all by the same composer. In the latter number Uda Waldrop participated at the organ and shared in the hearty appreciation tendered to Alfred Hertz and the men of the San Francisco Symphony Orchestra.

Lawrence Strauss, one of California's most distinguished artists, has returned to his home in Berkeley after having spent the winter in New York. While there Mr. Strauss appeared in several concerts where he met with the same success, as is his habit. On Mondays and Thursdays of each week the many pupils of Mr. Strauss will find him at his studio in the Kohler & Chase building and the rest of the time he will devote himself and his energies to the large class he has in Berkeley. No doubt before Mr. Strauss returns East next fall his many friends and admirers in San Francisco and the bay regions will be afforded the pleasure of hearing his delightful and artistic work in recitals.



IF I FORGET

CHORUS

I for-get, if I for-get, Dear heart—your vows and
 me, The star on which my hopes are set—Would
 then re-fuse to shone, And all that now is
 hap-pi-ness—Would be but vain re-gret—Clouds

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ST. IGNATIUS PALM SUNDAY CONCERT

The fourth annual Palm Sunday Concert, under the supervision of Mrs. Robt. P. Grubb and Mrs. Francis Mackin, will be given in St. Ignatius Church, Fulton street and Parker avenue, on April 9, at 3 p. m. Miss Myrtle Claire Donnelly, lyric soprano, pupil of the great Sembrich, will be the chief soloist of the occasion.

Anton Dvorak's Stabat Mater, conducted by Paul Steindorff, will be rendered by the best vocalists obtainable, assisted by a large chorus of well balanced voices, sustained by a splendid orchestra, in charge of Fred A. Baker, orchestral leader and concert master, and Mrs. R. P. Grubb, musical director, at the organ.

Notable among the artists engaged for the occasion are Grace LePage, Constance Reese, Marguerite O'Dea, Regina Harper, Chas. Bulotti, Jose Corral, Frank Figone, Emanuel Porcini, John Wood and J. Greenwell. Miss Marie Hughes Macquarrie, harpist, Miss Christine Howells, flutist.

Rehearsals are being held every Monday night by Paul Steindorff at 220 Post street, and every Thursday noon, and Friday night at St. Ignatius Church by Mrs. Robt. P. Grubb.

GUSTAVE WALTHER AT CALIFORNIA UNIVERSITY

Gustave Walther, the distinguished Belgian violin virtuoso, gave a concert at Wheeler Auditorium of the University of California on Thursday evening, February 23rd, and delighted a large audience with his interpretations of the following well chosen program: Concerto (G minor) (Max Bruch); Chaconne (from the 4th Sonata) (J. S. Bach), (unaccompanied); (a) The Walnut Tree (Schumann-Auer), (b) The Lark (Glinka-Balakireff-Auer), (c) Eli Zion (God of Zion) (Achron-Auer), (d) Serenade Espagnole (Chaminade-Kreisler), (e) Paraphrase on Minuet (Paderewski-Kreisler), (f) Spinning Song (Popper-Auer); Encore: The Bee (Carl Bohm); Hungarian Melodies (Ernst-Walther). Free arrangement, Cadenza, revision of the accompaniment by Mr. Walther. Encore: Slavonic Dance (G major) (Dvorak-Kreisler). Mlle. Jeanne Feront played all the accompaniments and piano parts with exceptional musicianship and artistic taste.

One of the features of the program that aroused special enthusiasm was Mr. Walther's arrangement of the Ernst Hungarian Melodies which brought two encores notwithstanding the exhaustiveness of the program. This arrangement is dedicated to Fritz Kreisler and will be published by G. Schirmer of New York. On Friday evening, March 10th, Mr. Walther appeared at the second of the Students' Chamber Concerts under the management of John C. Manning at Scottish Rite

Auditorium where he created a most excellent impression. Details of this event will appear in the next issue of this paper.

THIRD YOUNG PEOPLE'S CONCERT APPRECIATED

Florence Macbeth, Soloist with San Francisco Symphony Orchestra, Arouses Enthusiasm of Children

By CONSTANCE ALEXANDRE

The third and last of the Young People's Symphony Concerts, given by the San Francisco Symphony Orchestra, took place at the Auditorium on Tuesday afternoon, March 21st. The soloist of the day was Miss Florence Macbeth. The large and enthusiastic audience gave manifestations of its delight in the orchestral numbers, conductor and soloist, by frequent and prolonged outbursts of applause. Mrs. Jessica Colbert, who organized these concerts for the small folks, is to be congratulated upon their success and it is to be hoped that she can arrange another such series for the ensuing season.

The first part of the concert was devoted to the playing of the Military March of Schubert, Boccherini's ever charming Menuet with its grace and spirited rhythms delightfully brought out by Alfred Hertz and his men. In this number the high standard of the string sections of the orchestra were heard to great advantage. The Funeral March of a Marionette by Gounod was also included in this group.

The Hymn to the Sun from Le Coq d'Or by Rimsky-Korsakow is recognized by all musicians, especially singers, as being not only one of the loveliest of modern compositions but one of the most difficult to sing. Its dissonances and peculiar intervals are in themselves something for an artist to master from the musical standpoint. To be able to sing them without blurring the tones and running them into one another is another feat to be attained and last but not least to be able to sing these tones true to pitch proves that the singer not only possesses a perfect ear but a perfectly poised voice. These latter qualities are what piquant and charming little Florence Macbeth has. Never once did her tones of the sweetest quality and limpid beauty waver from the proper intonation in this number and her notes in the extreme heights were sustained in their full richness and volume. Miss Macbeth, too, sings with apparently no effort for she is in full possession of her vocal powers thus causing her tones to flow with an ethereal lightness and her legato to be smooth and even.

In her other number Charmant Oiseau from The Pearl of Brazil (David), the many passages calling for floritura were neatly and skillfully executed showing that Miss Macbeth is triumphant in the art of coloratura. Unusually enthusiastic applause greeted her after each of her selections, proving that she had completely

captivated the hearts of her young listeners. Another one or two numbers would have been appreciated but Miss Macbeth adhered to the rule at symphonic concerts that "No encores are allowed." In this particular case, it did seem a pity.

The other orchestral numbers included the familiar Beethoven Menuet, Serenade by Moskowski, Liadow's Music Box and ending with a spirited and dashing interpretation of the Star Spangled Banner.

DORIA FERNANDA SCORES IN EASTERN RECITALS

Doria Fernanda is a familiar name to San Francisco musicians and music lovers. It is a name which all are very proud of and the owner is a young and charming singer who is held in the high esteem by her many friends and admirers, who are at all times happy to read of Miss Fernanda's artistic successes on foreign soil. It is more than gratifying to realize that one in whom the utmost faith has been placed by those at home has been able to make total strangers "sit up and take notice." This is what Miss Fernanda has been able to accomplish at several Eastern recital appearances. Between operatic bookings she has been filling concert engagements one of which was at Fordham University, New York, on March 11th, and another was in conjunction with the Russian Trio in New York City.

The following paragraph from the Chicago Leader informs us just how well the Eastern audiences admire and respect Miss Fernanda's art: "Doria Fernanda, who has recently returned from an opera season in Mexico and who is known in this country through her association with the Scotti Opera Company and as guest with the San Carlo Opera Company, shared the program with the Russian Trio Sunday afternoon, Feb. 18, at the home of Mrs. S. Frankel. Messrs. Eugene Bernstein, Michel Bernstein and Victor Lubalin have large followings in their season's recitals, and they have as collaborators Leon Rothier, Adamo Didur and artists of that caliber. It is significant to say that Miss Fernanda aroused the utmost interest by the great beauty of her voice and her personality, which is rarely known outside of a role, and which is in itself an important asset. Her numbers were in the first group, Les Cygnes (Reynaldo Hahn), Arabia (Bizet), Le Miroir (Gustav Ferrari) and Chevalier Belle Etoile (Augusta Holmes). She has an exquisite French diction and understands the context of the French song, an art in itself. Her second group, devoted to songs in English, comprised The Roadside Fire (Vaughn Williams), The Mother Seal's Lullaby (Liza Lehman), Epitaph of a Butterfly (Marion Bauer), Lilac Time, dedicated by Arthur Foote to Miss Fernanda, and Cyril Scott's The Blackbird Song. The large audience eagerly requested more."

FOURTH MUNICIPAL POP CONCERT

The fourth of the series of municipal "pop" concerts given under the direction of the Auditorium Committee of the Board of Supervisors will take place at the Exposition Auditorium, Thursday evening, April 20th. The program will be made up of numbers from the Bohemian Grove plays, which will be directed by their respective composers, including Wallace A. Sabia, Edward Macchard, Ulderico Marcelli, Uda Walrop, Joseph D. Redding and William J. McCoy. The seldom heard selections will be interpreted by an orchestra of seventy-five picked musicians and there will also be prominent vocal soloists, as well as the Bohemian Club chorus. The concert will be novel and pleasing and the prices will, as usual, be small. Full particulars will be announced shortly.

KREISLER BACK AFTER FIVE YEARS

Fritz Kreisler, the supreme artist, who has been away from here for five years, returns to San Francisco for his only concert in Northern California on Easter Sunday afternoon, April 16th, at the Exposition Auditorium. Manager Frank W. Healy can now satisfy music lovers who have been anxious to know the program for the concert, which he is just in receipt of. Here it is: Kreutzer Sonata (Beethoven); Concerto in E minor (Mendelssohn); (a) Rondo, G major (Mozart); (b) Minuet (Porpora); (c) La Chasse (Cartier); (d) Lotus Land (Cyril Scott); (e) La Gitana (Kreisler).

Mendelssohn has recorded his impressions of the Good Friday music as rendered by the Sistine Choir, which Manager Frank W. Healy hopes to present in San Francisco sometime in August. He frankly acknowledged that he was deeply moved by the wonderful pianissimo singing and by the concentration of every individual chorister. "Under the spell of such music," said the composer of Elijah, "one is filled with the spirit of the worship and reverence." This unique organization which has never sung outside of Italy and which is now en route to Australia for a series of concerts there, has won the homage of such men as Mozart, Mendelssohn, Mascagni, Verdi, Gounod, Magnone, Sgambati, Marchetti and all the great conductors of today. The late King Edward VII, who was considered a great music critic, paid a striking compliment to the Sistine Chapel Choir when he said, "No music can ever efface the memory of the Sistine Choir. I consider it the glory of Italy and the envy of the world."

SEASON'S FINAL SYMPHONY CONCERT

The eleventh season of the San Francisco Symphony Orchestra will be brought to a close with the concert to be given tomorrow afternoon in the Columbia Theatre under the direction of Alfred Hertz, the program being a repetition of that presented Friday.

The principal item included is Beethoven's Symphony No. 5 in C minor, which is probably the best known, the most generally comprehended, and the most widely popular of all the nine symphonies by Beethoven. It is generally conceded that in its faultless conception and construction this symphony reveals an exquisiteness of pulse and unflinching certainty of progressive thought which entitle it to the first place among the purely classic symphonies. The balance of the program is made up of the symphonic poem, Don Juan, by Richard Strauss, and the powerful prelude to Wagner's Die Meistersinger.

With tomorrow's concert the symphony orchestra will finish what has been one of the most successful seasons in the history of the organization, more concerts having been given than ever before and more new works introduced than in any previous season, many of them being given for the first time in America. In addition to its regular series of thirty-four concerts, the orchestra gave twenty-three extra concerts, including nine in Berkeley, three in Palo Alto, two in San Jose, one in Oakland, three young people's concerts, and four big popular concerts in the Exposition Auditorium.

ALCAZAR

A noteworthy theatrical treat will be staged for the delectation of Alcazar patrons beginning Sunday matinee, April 2nd, when Mary Roberta Blachart's

Bab will be presented with all of its entrancing loveliness. Based upon the delightfully human Sub-deb stories in the Saturday Evening Post that increased to an immeasurable extent the popularity of their distinguished author, Bab is a classic of youth, high-spirited enthusiasm and adventure which has no parallel in present day fiction. The dramatization of this charming serial at the hands of Edward Childs Carpenter has been accomplished in such clever fashion that none of the episodes in the life of the romantic heroine have been lost. Indeed, so faithfully does the play follow the story that the interest that made readers of the serial chafe at the delay of waiting for the continuance of its narration from week to week, is kept at a high pitch throughout the production.

Bab is one of those comedies that theatregoers like best. It lacks nothing in the way of entertainment and embodies a series of unusual situations that are said to fairly sparkle with originality. The mirth is of the spontaneous sort that keeps the audience convulsed and the characters have been drawn with exceptional cleverness. Gladys George, the Alcazar's popular leading woman, will have the title role with Dudley Ayres in the principal male part. This week an augmented company is presenting Her Salary Man, a new comedy which is proving a well worth-while attraction at the Alcazar.

JOSEPH SCHWARZ IN RECITAL

The great Russian baritone of the Chicago Opera Association, Joseph Schwarz, will return to San Francisco, following the close of the company's tour in Denver, and en route on a honeymoon tour to Honolulu, will remain in this city long enough to give a single recital under Selby C. Oppenheimer's management in the Exposition Auditorium on Sunday afternoon, April 23rd.

Schwarz, as a recital singer, is said to be one of the world's very greatest. The artist, himself, claims that his most successful European appearances have been as a recitalist, and while he stands pre-eminent as a star of opera, San Franciscans may expect an unusually brilliant afternoon of music, when he steps on the concert platform.

Singing a program in five languages will be Schwarz's titanic offering in San Francisco. He will sing Handel's Arioso and the aria Eri tu from Verdi's Ballo in Maschera in Italian; in German will come Strauss's Zueignung, Traum durch die Dammerung and Cecilia, and Schubert's Der Wanderer; Du bist die Ruh and Die Allmacht. In French will be given the aria from Massenet's Le Roi de Lahore, and the aria L'air du miroir from The Love Tales of Hoffman. Russian works include Jane Prorok of Rachmaninoff; Gretchanineff's Over the Steppe, and Kral te moi, and Moussorgsky's Blacha. A myriad of English encores are promised by the artist.

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| Assets | \$71,561,299.62 |
| Deposits | 68,201,289.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,050,000.00 |
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Audiences That Packed Two Final Symphony Concerts of the Season in No Mood to be Robbed of Alfred Hertz—On Friday Afternoon \$10,500 Were Subscribed by 1500 People in Ten Minutes —Cheering, Shouting, Applauding and Speech-making Form Features of Two Memorable Events

By ALFRED METZGER

The editorial of last week's Pacific Coast Musical Review was just being printed when its suggestion to the friends of Alfred Hertz and the music public in general to begin work toward forcing a reconsideration of the distinguished conductor's resignation was being carried out in unexpectedly sudden and forceful fashion at the Columbia Theatre on Friday afternoon, March 31st. We have never witnessed such a scene in San Francisco before and surely this city is rich in experiences of this kind. During the entire course of the concert Alfred Hertz was the recipient of one continued ovation whenever an opportunity was afforded to lend expression to the audience's feelings. When he entered upon the stage the deafening applause lasted from two to three minutes. After the conclusion of each number of the symphony the enthusiasm again broke forth. And when after the conclusion of the symphony, which was also the end of the first part of the program, the stage began to be packed with flowers and floral pieces the "lid came off."

Volleys upon volleys of applause, stamping of feet, shouts and cheers mingled with the occasional exclamations from the house. Then the orchestra rose to pay tribute to the great conductor. The audience followed suit and everybody applauded and shouted while standing. It was a truly inspiring scene. Finally Mr. Hertz succeeded in making himself heard and he delivered a short, dignified and concise address, speaking of the happiness the position as conductor of the San Francisco Symphony Orchestra had afforded him, of the fact that not until two days previously did he know these two concerts to be his farewell events; that he would have liked to see the construction of a symphony hall—a home for the orchestra—and that he will never forget the co-operation, efficiency and loyalty given him by the members of the orchestra which body he considered one of the greatest in the country. Another volley of applause and cheers and finally quiet was restored, but excitement still was in the air.

And during these moments of suppressed excitement a young lady of neat and attractive appearance was suddenly observed upon the stage and when one could adjust his hearing sufficiently one heard her say that she understood from the conditions expressed San Francisco to be possessed of a symphony orchestra but no conductor and that she for one would be willing to nullify the excuse regarding Mr. Hertz's resignation which seemed to be a lack of funds and subscribe her share toward his retention, and that she believed the audience was of the same frame of mind. A vigorous cheer and handclapping expressed the sympathy of the audience.

At once shouts came from all over the house among which one could detect exclamations like these: Hundred dollars, three hundred dollars, twenty-five, fifty, etc. The young lady, whose name we afterwards discovered to be Miss Katherine Roberts of Berkeley, was unable to keep track of these spontaneous donations until volunteers arose and passed slips through the audience. The process, while expeditiously directed seemed a little slow for those in charge of the program and Miss Roberts said it might be advisable to postpone the conclusion of the process of taking down names until after the next number. A spontaneous, forceful shout of "No" came from all over the house, and so the collection of subscriptions was continued.

However, the result of the collection was not announced until after the rendition of the Don Juan work and when Miss Roberts stated that \$10,500 had been subscribed—more than necessary—an other unanimous yell went up from the usually staid and formal Friday afternoon subscription symphony audience. After the conclusion of the program another demonstration began until the orchestra stood up and played a "Tusch"

Tannhauser Attracts Largest Audience Prior to Mary Garden's Appearance —Edith Mason Establishes Herself Firmly in the Estimation of San Francisco Opera Lovers—Rosa Raisa Adds Greatly to Her Artistic Triumphs Already Established—Giorgio Polacco Master of the Baton

By ALFRED METZGER

It is indeed unfortunate for the musical reputation of San Francisco that last year's financial success of the Chicago Grand Opera Association was not duplicated so far. However, there are various reasons mitigating against the possibilities of such duplication. In the first place the daily press failed to give the engagement the same preliminary publicity this year that it gave last year, although after the season began the daily

it is definitely announced that Mary Garden is to appear Wednesday, Thursday and Saturday evenings in Louise, Salome and Monna Vanna respectively, and if this program is carried out, there may be sufficient revival of interest to pull the season out of its mire of confusion.

We wish to take advantage of this opportunity to assure our readers that if any of them permitted the absence of Mary Garden to change their decision of attending the opera they certainly made a grave mistake and are surely losers by such decision. The productions in every respect proved of the highest artistic merit and in many instances we are free to confess that we never witnessed more artistic performances nor more finished productions. Notwithstanding the attitude of certain bigoted musical elements in this city, Tannhauser, a German opera sung in German, drew the largest attendance on Thursday evening, March 30th. This goes to show that the public does not harbor any prejudices, for the German population of San Francisco is notoriously indifferent to high-priced concerts and opera, which leaves the support of such productions to the American element. And by the way the production of Tannhauser was surely worthy of such splendid patronage. It was in every way a performance of the most serious and most gratifying character both from a musical and scenic point of view and will long be remembered by those fortunate enough to have been present.

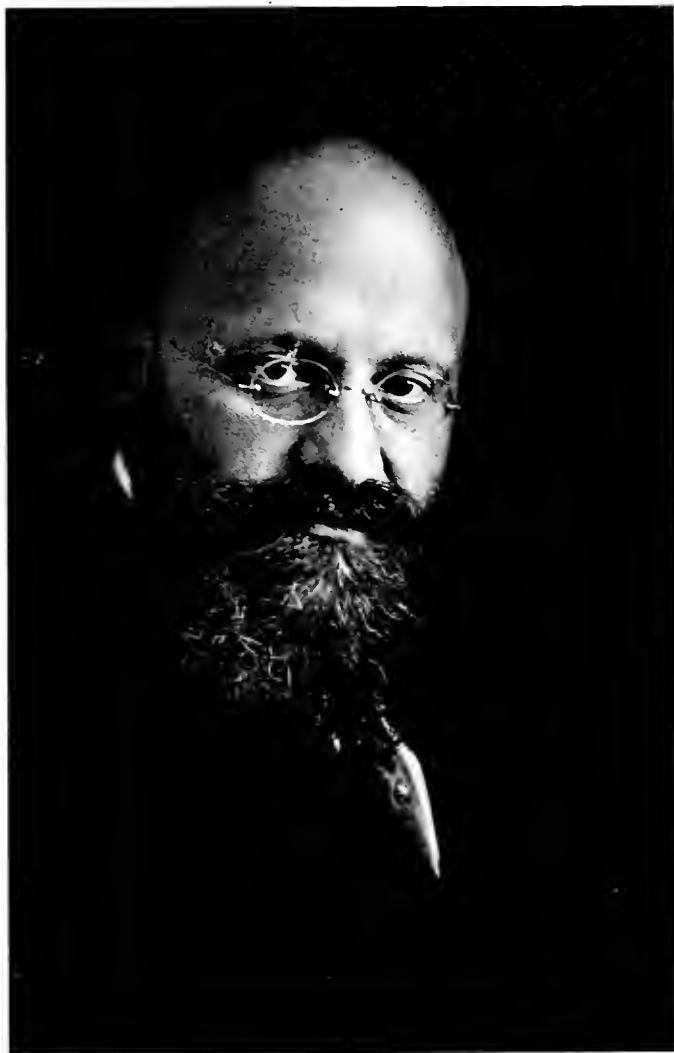
Rosa Raisa as Elizabeth stood out as an artist of the highest rank. She grasped the significance of the role to the minutest detail, acted in a dignified and imposing manner and sang the role with assurance and musicianly judgment. It would be difficult to imagine a more impressive rendition of *Dich Theure Halle* than Mme. Raisa gave us, and at the same time the devotion she instilled into the prayer of the third act was indeed delightful. Her voice rang out clear and true and her histrionic action proved most convincing. It was one of the finest impersonations of this character we have witnessed. Even the dialect of her German enunciation did not mar the performance notably.

One of the greatest surprises of the season was Josef Schwarz' magnificent performance of Wolfram. In striking contrast to his temperamental impersonation of Rigoletto Mr. Schwarz gave a most sincere, dignified and above all musically sterling performance of Wolfram. His voice was far rounder and more resonant and ringing throughout the production than it was during the Rigoletto performance, and we can well imagine how fine Mr. Schwarz' vocal and musicianly accomplishments will be revealed during a concert program. His unusually intelligent and artistic presentation of the role of Wolfram causes us to look forward with great interest to his forthcoming concert under the management of Selby C. Oppenheimer.

Another delightful surprise was the excellent vocal artistry of Cyrena Van Gorden who impersonated the role of Venus. Her voice rang out clear and true and she sang the significant lines with every ounce of musical intelligence and phrased with splendid judgment. It was one of the very best impersonations of this role we have witnessed and we have heard this opera by the Metropolitan Opera Company at its height.

Edward Johnson sang the role of Tannhauser with his well known beauty of voice and sincerity of interpretation. He

(Continued on Page 12, Col. 1)



ALFRED HERTZ

The Distinguished Conductor of the San Francisco Symphony Orchestra, Whose Resignation Roused the Musical Public to Unprecedented Demonstrations at the Two Closing Symphony Concerts Friday and Saturday.

mingled with the shouts of the audience. Nothing like it had ever been witnessed here before.

On Sunday the scenes were duplicated, except that no more money was asked for, but the excitement was just as profound. During the intermission Walter Oestereicher, the orchestra manager, presented to Mr. Hertz in the name of the orchestra a beautiful silver loving cup and expressing the sincere desire of

(Continued on Page 14, Col. 1)

papers were most generous with their space. Possibly the Lenten season, while not affecting the city population to a great extent, nevertheless may have influenced many country people from visiting the city. Then last but not least Mary Garden's unexpected and deplorable illness naturally caused sudden changes of productions and created an uncertainty and confusion which was bound to react unfavorably upon box office receipts. At the time of this writing

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TWENTY-FIRST YEAR

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for April 1, 1922.
 State of California,
 County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Names of Post office address—
 Publisher, The Musical Review Company, 26 O'Farrell St., San Francisco
 Editor, Alfred Metzger, 26 O'Farrell St., San Francisco
 Managing Editor, None.

Business Manager,
 The Leighton Press, 516 Mission St., San Francisco

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give name and the names and addresses of stockholders owning 1 per cent or more of the total amount of stock.)

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ALFRED METZGER,
 (Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 1st day of April, 1922.

(Seal) M. A. BRUSIE,
 Notary Public in and for the county of San Francisco, State of California.
 (My commission expires September 24, 1922.)

GUARANTORS MEET TO RAISE DEFICIT

The guarantors or members of the Musical Association of San Francisco met at the Palace Hotel last Wednesday afternoon and raised their guarantees to the tune of \$19,000. At the Columbia Theatre \$10,500 were subscribed in about fifteen minutes. Of course, this subscription was only possible by reason of the excitement created by the announcement that Alfred Hertz had resigned. This

RICARDO MARTIN

Although announced several times, Ricardo Martin, the distinguished American operatic and concert tenor, did not appear during the present engagement of the Chicago Grand Opera Company, to the great disappointment of his many friends and admirers in this city. On Tuesday night he was to have definitely appeared in the second Tannhauser performance, when sudden sickness prevented his appearance. Mr. Martin belongs to the robust tenor class and unquestionably would prove an ideal Tannhauser, specially as he had appeared on this role in many previous occasions and always conquered for himself the admiration of his audiences.

It is gratifying to note that an artist of Mr. Martin's unquestionable intelligence and efficiency is not only meeting with striking success in his operatic career, but that he has developed into an unusually successful concert tenor, his triumphs in this respect surpassing that of most of the American artists. We can hardly show Mr. Martin's conquest of the American concert stage in stronger terms than by quoting the enthusiastic press comments his appearance last fall evoked:

"Martin's vocal style recalls great Caruso."—H. K. Fairnall, Des Moines Capital, Oct. 25, 1921.

Americans, salute! "Challenge to any living tenor,—tone gorgeous in color, heroic timbre, even and pure throughout wide range."—N. B. Harsh, Des Moines Register, Oct. 25, 1921.

"Martin's voice is a beautiful one."—G. Keeble, Pittsburgh Dispatch, Nov. 1, 1921.

"Glorious voice."—Lincoln State Journal, Oct. 4, 1921.

Tenor voice of power and fullness and sweetness. Clear and colorful.—The Raleigh Times, Nov. 4, 1921.

The concert given Monday night was a challenge to any living tenor. Kentuckian by birth, Martin's art proves that there is one great tenor whose name does not end in a vowel. Americans salute! In opera or in concert, Martin commands a tone gorgeous in color, and of heroic timbre, even and pure throughout a wide range. He has grown perceptibly in the last few years. The program culminated with the stirring, impassioned arioso of Canio from Pagliacci. The aria is one in which Caruso was a favorite, and the plea of Canio for his lost Nedda gave Martin an opportunity which he did not miss. Many had heard him in the role, with all the trappings of grand opera, at the Coliseum last year. Martin has a ringing, resonant tenor voice of unusual volume. He uses it without stint. A range that is broad is approximately baritone in its lower register. Martin has a personality that carries favorable weight.—H. K. Fairnall, Des Moines Capital, Oct. 25, 1921.

Ricardo Martin can justly be called the Caruso of American tenors, as his voice has all the qualities and mellow tones of the late peer of singers. His interpretation of well known French and Italian numbers marked the singer as one who can fill the place of Caruso. Unlike most singers who have studied in Italy, Mr. Martin retained all the qualities of a true American artist. His tones were mellow and true, his pianissimos perfect.—Aberdeen Journal, Oct. 8, 1921.

Mr. Martin's voice showed a range and operatic power that justified his reputation as a leading vocalist.—Minot Independent, Minot, N. Dak., Oct. 11, 1921.

sudden enthusiasm and eagerness to supply funds has been the result of the announcement of the resignation by the Board of Governors which stated that lack of funds were responsible for Mr. Hertz's resignation. It is, therefore, the WILL of the public that Mr. Hertz be retained. If the public's wishes are not going to be consulted there is surely going to be a reaction. However, we believe that the Board of Governors is solely concerned about the welfare of music in San Francisco, and not about personal friction.

MUSICAL REVIEW CLUB CONVENTION NUMBER

On April 29th, the Pacific Coast Musical Review will publish a special edition in honor of the Convention of the California Federation of Musical Clubs, which should be of interest to all artists intending to appear before clubs next season. Particulars will appear next week, and representatives of this paper will inform artists regarding the purpose of this edition.



RICARDO MARTIN

Distinguished Tenor of the Chicago Grand Opera Company Occupies Envious Position Among the Country's Foremost Exponents of Vocal Art

MME. ROSE FLORENCE'S NEW YORK SUCCESS

California Vocal Artist Makes Excellent Impression Upon Public and Critics of America's Metropolis Through Her Artistry

Mme. Rose Florence, who recently returned from New York, has reason to feel much gratified with the exceptionally artistic success she enjoyed at her New York concert on Tuesday, February 21st. We have already expressed our own enjoyment derived from listening to Mme. Florence and it is gratifying to quote here from the New York papers opinions thoroughly agreeing with the conclusions we had already formed of Mme. Florence's unquestionable vocal proficiency:

"Full of grace and smoothness and she uses it with good musical taste and tact."—New York Sun, Feb. 22, 1922.

"It is exceedingly well produced, the scale being even, the quality sweet, and the breath support good."—Musical America, March 4, 1922.

"A voice of some sonority and generous range."—N. Y. Tribune, Feb. 22, 1922.

"A voice of natural beauty."—Musical Courier, March 2, 1922.

"Good French diction."—New York Times, Feb. 22, 1922.

"Rose Florence is an excellent singer—not simply a vocalist who conducts a voice smoothly from one good tone to another to please an ear, but also an artist who communicates feeling as naturally as if singing were a usual manner of communication. At her recital yesterday at Aeolian Hall she composed attention about the words of each song and the word contents until they seemed worth reciting even if there had been no melody to support them. Her voice intoning beautifully, seemed to caress the syllables of Lotti's *Pur dicesti, O bocca bella*, and her face reflected the feeling. And she sang Schumann's *sombre Ich Grolle Nicht* and Gluck's aria, *J'ai perdu mon Eurydice*, so well, both of them, that they have probably not been done by any one else with any better effect. She also sang John Alden Carpenter's fine settings of two Night Songs with words by Sassoon."—New York World, Feb. 22, 1922.

GINO SEVERI, A THOROUGH MUSICIAN

Gino Severi, conductor of the Granada Theatre Orchestra, is one of the most highly esteemed musicians in San Francisco. For many years he has gained the admiration of hosts of friends, thanks to his excellent violinistic skill and his proficiency as a conductor. In recent years he has devoted himself exclusively to motion picture music and he has attained a height of expression in his settings to the pictures that has made him a name which is respected, even outside the far West. Mr. Severi belongs to those musicians who cultivate fixed principles, and who believe in giving the very best in them. He is most unhappy when called upon to interpret music not up to the highest ideals. When given the opportunity to reveal himself at his best, like in accompanying a feature picture, he takes full advantage of such opportunities and succeeds in interpreting every shade of action with astounding fidelity.

LEADING NEW YORK END OF SEASON EVENTS

Close of the New York Symphony Season—Cosi Fan Tutte, a Mozart Revival at the Opera—Hempel, Calve and Schmitz Give Concerts

New York, March 26, 1922.—With a last Wagner-Tchaikowsky concert as a finale to the series of twelve at Carnegie Hall, Mr. Damrosch completed the first of the various series of New York's orchestral concerts. The Sunday series closed the same week, and the orchestra went on a short tour before concluding its season's work. Many new works were presented, and both Albert Coates and Mr. Damrosch shared in the successful work of this splendid organization.

E. Robert Schmitz, at the third of his Rumford Hall recitals given at the request of the Key Club, played a more miscellaneous program, ranging from the Appassionata to modern America, and paying the writer the compliment of a first performance of a piano prelude. The series were most enthusiastically received and unusually worth while. Mr. Schmitz will teach in Chicago at the Fine Arts Building, from June 15th to July 20th, prior to sailing for France, where he will play till the early winter. He is now under the management of L. D. Bogue, 965 Madison avenue, New York City.

Calve sang for the benefit of the Women's Department of the National Civic Federation, arousing her audience, as she has done at every appearance this season, to great excitement. Of course there were Carmen excerpts, many arias, and French songs, for, after all, there is but one Calve, and all she gives us is pure gold.

Frieda Hempel sang her fourth recital at Carnegie Hall as always to a full house and in splendid voice. Handel arias, Bach and the Polonaise from Mignon gave proof of her sure command of the coloratura requirements, and no one who heard her, as on this occasion in the Lieder repertoire, can deny her supremacy in this field as well. A Hempel concert is the reviewer's joy as the critical ear can safely be left at home.

Mengelberg had Schmuller and Schelling as soloists during the week, the latter appearing as soloist in his own Impressions of an Artist's Life, which were an interesting series of variations, or rather mood pictures, with the piano as an integral part of the ensemble. It was featured on several programs and was favorably received by press and public.

The restoration of Mozart to the opera is the finest gift of Gatti-Cazassa to the New York public this season. Cosi Fan Tutte is not one of the very great Mozart operas, but it ranks highly in the lists, and was composed at the best period. It is a dainty tid-bit, of infinite charm and refreshing musical quality. The whole spirit of delicacy and wit, was admirably presented at the performance, given upon a smaller stage, built on the larger one, with decorations in keeping with the period of the action. The opera was delightfully cast, and the difficult music most beautifully sung. There are only six roles, of almost equal importance. The leading parts were in Miss Easton's and Mr. Meader's hands, and their work makes one long for a Don Giovanni. Miss Peralta (our own), Mr. De Luca, Miss Bori, exquisite from every angle, and Mr. Didur completed the list, and Bodansky conducted. There was a small orchestra, and the harpsichord, played by Mr. Eisler, accompanied the aria secco, with naive charm. Nothing more delightful has been done at the opera this season.

Among the musical comedies are the stunning performances at the Century, where the Rose of Stamboul, with Tessa Costa, Marion Green and James Barton, is filling eye and ear. It is a gorgeous performance, and filling that immense theatre. In the smaller Broadhurst there is a dainty attractive musical version of Pomander Walk, called Marjolaine, with Lenox Pawle and Peggy Wood, as delightful a delicacy as the feast of shows can offer. The music is tuneful, the rest of the company splendid (there is that adorable Mary Hay), and it is one of the most refreshing tid-bits of the season.

Lincoln S. Batchelder, one of San Francisco's most successful young pianists, is enjoying a very busy season. Recently he has appeared at the Mill Valley Musical Club as soloist and accompanist for Eula Grandberry and Len Barnes, and at the Pacific Musical Society with Emilie Lancel and Marion Veeki. These distinguished vocalists have all been most enthusiastic over Mr. Batchelder's sympathetic and masterful accompaniments and his services are much in demand in that capacity. His accompaniments invariably show that same conscientiousness and musicianship that has made every branch of his activity so popular. Mr. Batchelder recently played for the symphony lecture given by Ray C. B. Brown at the Public Library. He will be heard as soloist at the Pacific Musical Society at the Fairmont Hotel on April 12th. Later in the season Mr. Batchelder will offer two programs of his large class of students. The first will show the work of the elementary grades; the second program the more advanced students. On April 11th Mr. Batchelder will give a joint recital with Eula Grandberry before the Faculty Club in Berkeley.

CALIFORNIA ARTISTS AT FAIRMONT HOTEL

Irene Meussdorffer, the gifted soprano, and Walter Frank Wenzel, well known pianist accompanist, will be presented by Madame Vought in a joint recital at the Fairmont Hotel, Tuesday evening, April 25th, at 8:30 o'clock. At all previous recitals of Miss Meussdorffer and Mr. Wenzel the spacious hotel ballroom has been filled to its capacity with an enthusiastic audience, and the interest being manifested among their many admirers and music-loving friends is not surprising.

Miss Meussdorffer possesses a voice of rare sweetness, fine emotional instinct and poetic coloring. Being a versatile artist she is equally at home in the dramatic soprano roles of the great operas as she is in the quaint Russian lullabys and folk songs. With Mr. Wenzel as her sympathetic accompanist she has prepared an intensely interesting program for a discriminating audience.

Walter Frank Wenzel will interpret piano solos of some of the great masters, Beethoven and Brahms and also the modern works of Debussy. Mr. Wenzel has devoted his life to his art and in all his pianistic work his coloring seems to be unlimited. He commands all styles of touch and his dynamic range is complete. Among those acting as patronesses are the following: Mesdames Aurelia Buckingham, R. H. M. Berndt, Fred Blaich, Fred Bartels, John Donald Daly, Wm. Limbaugh, Walter White, Hermann F. Muller, Caroline Koster, Robert P. Clement, Misses Edith Hecht, Carrie Breuner and Sophie Schaefer.

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eral months of rehearsing, this new and promising institution gave its first concert on Tuesday evening, March 28th. This musical event was postponed for several weeks owing to the illness of the founder of the quartet, the distinguished violinist and composer, Antonio de Grassi. In spite of this fact a very selected gathering of chamber music friends almost filled the large Twentieth Century Hall in which the concert was given. The enthusiasm with which the members of the quartet—Antonio de Grassi, first violin, Robert Rourke, second violin, Pietro Brescia, viola, and Willem Dehe, 'cello—have been received and the ovation at the end of the concert was a very impressive and well deserved manifestation of sympathy and encouragement for the wonderful work already accomplished and for what they promise to do in the near future.

Mr. de Grassi and Mr. Dehe are two veterans of chamber music and their artistic virtues, recognized here and abroad, are the best guaranty for the success of the Berkeley quartet. Mr. Rourke and Mr. Brescia, two young and enthusiastic artists, contributed with their unquestionable talent to the brilliant success of the evening.

The program included the Quartet in G major, op. 76, by Jos. Haydn; Piano Quartet in E flat major, op. 16, by L. van Beethoven, and Quartet in A minor, op. 41, by R. Schumann. The second concert of the present spring season will take place on Tuesday evening, April 11th.

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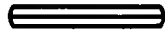
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THE OPERA

EDITH MASON AN IDEAL MME. BUTTERFLY

It would indeed be difficult to imagine a more picturesque and a more artistic presentation of Puccini's ever delightful *Mme. Butterfly* than was given by the Chicago Grand Opera Co. on Monday evening, April 3rd. When witnessing Miss Mason's truly exquisite bel canto style of expression and listening to her carefully shaded and correctly enunciated vocal phrases one is surprised at having ever enjoyed this role when someone else sang it with less adherence to artistic details. From a purely musical point of view Miss Mason gave us the very best *Mme. Butterfly* we have ever heard, for she invested the musical periods with the full sentiment of the tragic lines.

We have witnessed the performance of Japanese artists in this opera and under the impression of the novelty of the situation we thought such presentation was according to realistic principles. But after witnessing Miss Mason's conception of *Mme. Butterfly*—a sane, musical, vocally pure and sincere interpretation—we seriously question the correctness of a so-called "Japanese" *Butterfly*. Since the story is entirely foreign to Japanese customs and usages the characters are not intended to be of Japanese origin. They are merely Europeans dressed in Japanese clothes. And only from such a standpoint can the story of *Mme. Butterfly* be considered of any value at all.

Seriously considered, a young American navy officer could hardly become enamoured by a giggling, silly little Geisha girl. There must be a certain strength of character and dignity about the *Mme. Butterfly*, and



LAWRENCE STRAUSS

The Distinguished California Vocal Artist Who Has Returned From His Eastern Triumphs to Resume His Concert and Studio Activities in California

Miss Mason succeeded thoroughly in bringing out this phase of the character. Her vocal art was simply superb. She took her high tones with an ease and assurance decidedly pleasing, and her bel canto work was as beautiful as we have ever heard it. She was indeed worthy of the hearty ovation accorded her.

Edward Johnson was at his very best. The part of Pinkerton suits his pure lyric style of expression and the smoothness, flexibility and lusciousness of his voice were fully in evidence. It was an excellent performance and strengthened Mr. Johnson's already fine impression even more. Irene Pavlovka sang the role of Suzuki with resonance and richness of voice, while Georges Bicklanoff as Sharpless did not add any glory to his rather indifferent performances so far this season.

Giorgio Polacco conducted the score with masterly precision and attained beautiful effects usually not emphasized by conductors. It was in every way a production of unusual merit and those who attended it will remember it for some time. The scenic investiture was again characterized by unusual artistic taste for which Jacques Coma must be held responsible. The garden scene in the first act as well as the cherry blossom tree in the second were so realistic that one could almost note the fragrance of the bloom and wisteria.

TANNHAUSER REPEATED ON TUESDAY EVENING

On Tuesday evening *Tannhauser* was repeated with the same cast as on the previous occasion. There remains nothing to add to what we have already had an opportunity to say about this opera and its magnificent production last week.

EDWARD JOHNSON AN IDEAL OPERATIC TENOR

Member of Chicago Grand Opera Company Adds Distinction to the Array of American Artists Recently Added to the Musical Rostrom

It is indeed gratifying news for the musical public of the Pacific Coast to hear of the impending concert tour of Edward Johnson which will bring him to the far West next season. Those who have admired Mr. Johnson's voice and art during the engagement of the Chicago Opera Association in this city can well understand why we look forward to his concert appearances with more than usual interest. In the first place he has one of the most beautiful tenor voices we have ever heard. It possesses pianity, ringing timbre and sympathetic color and yet it is sufficiently dramatic to justify him to appear in such roles as Lohengrin, Rhadames and Tannhauser. We know of no tenor of pronounced lyric character that could possibly sing these roles without making a sad mess of it, and we can not pay Mr. Johnson a greater compliment than to say that he afforded every one joy by his splendid performances.

That a tenor who possesses such a beautiful vocal organ and who sings with such taste and artistic judgment will be a most satisfactory concert singer goes without saying, and therefore his appearance in concert next year under the management of Selby C. Oppenheimer should prove of unusual interest. During the past ten years the career of Edward Johnson has been noteworthy for the quality and variety of its accomplishment. In opera this artist has sung thirty-five different roles—lyric and dramatic. Puccini chose him to create at Milan's La Scala the principal characters in *Il Tabarro* and *Gianni Schicchi*. Mr. Johnson was the first tenor to sing *Parsifal* in Italy, and he appeared in that part also at La Scala for many consecutive performances. Seven other leading tenor roles were also created by this artist.

For the past three seasons Mr. Johnson has been a principal member of the Chicago Opera Association. Each year has brought him a wider and more appreciative recognition for the authority and finish of his interpretative art. This season—as in the two seasons preceding—Mr. Johnson is filling many important concert and festival engagements. He will also be heard in a number of those song recitals which discriminating judges regard as eminently unique. Edward Johnson is managed exclusively by the Wolisohn Musical Bureau of New York.

ULDERICO MARCELLI'S CONTINUED SUCCESS

Well Known and Popular Orchestral Leader and Composer Continues to Increase His Reputation on the Pacific Coast as One of the Foremost Musicians

There are few musicians of distinction residing on the Pacific Coast who have so continuously attracted the serious attention of press and public than Mr. Marcelli has during the last few years. Where other musicians when once associated with steady theatrical activities gradually drift into indifference and finally are forgotten Mr. Marcelli's direction of the Tivoli Orchestra has only been a further stepping stone to his success as conductor and composer. Instead of confining his efforts to his position in which he has many opportunities to reveal his ability and musical proficiency, he takes advantage of every opportunity to expand his influence and prove that he is thoroughly competent to cope with the most serious problems in the art of music.

During last year's visit of the San Carlo Grand Opera Co. Mr. Marcelli conducted a performance of *Cavalleria Rusticana* and invested the production with such fire and virility that he was the recipient of an ovation from both audience and members of the company. A few years ago he composed one of the Bohemian Club's Midsummer Jinks, which was generally proclaimed to be one of the finest works of this character ever presented in the beautiful Bohemian Grove, and even now extracts from this fine work are presented every year in the annual concerts. The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, presented a beautiful suite of Mr. Marcelli's during one of the recent seasons of symphony concerts. Its title is *Water Color Sketches*, and it received a most cordial and enthusiastic welcome on the part of the audience.

During the exposition Mr. Marcelli conducted the famous Exposition Orchestra in extracts from his opera *Maimundis*, which represents the highest type of musico-dramatic creations and which is so original in ideas and so fraught with depth of musicianship that it should receive recognition at the hands of one of the two big opera organizations in this country. At the exposition it received enthusiastic endorsement from public and critics alike. A scene or two from the opera was presented at the Tivoli some time last year and aroused the large audiences who witnessed it to big demonstrations of the utmost enthusiasm, showing that the complete production would undoubtedly meet with the approval of press and public. Mr. Marcelli's presence in any community is of advantage, for he is ever active and does not fear the effort associated with constant activity and renewed zeal and energy. He is one of the most successful of our musicians, because he is one of the most active.

GOOD FRIDAY CONCERT AT GREEK THEATRE

Internationally renowned artists, who claim California as their home, will be featured in the 1922 annual Good Friday concert in the Greek Theatre at the University of California, by Chorus Paul Steindorff. Throughout his Good Friday concerts, Steindorff has consistently

featured California artists when available, and has introduced a number of the leading stars of today.

In his offering this year, which comes on April 14th, he has secured Margaret Bruntsch as contralto soloist, and Florence Gertrude Ringo as soprano soloist. Miss Bruntsch will make her initial appearance since her recent return from Europe, at the concert. She is internationally famous as a grand opera singer, having a repertoire of seventy operas. Her home is in Alameda. Miss Ringo is a San Francisco artist of wide reputation.

Other artists selected include Battì Bernardo, tenor, and Jose Coral, basso. The chorus will be comprised of members of the Wednesday Morning Choral Club of Oakland, and the Berkeley Oratorio Society.

The program will include gems from Verdi's *Requiem* and from Rosini's *Stabat Mater*. Unusual preparations are being made by Steindorff to produce interpretations which will be long remembered.

THE KREISLER CONCERT

The three men in the musical world who draw the largest audiences at present are: John McCormack, tenor; Fritz Kreisler, violinist, and Sergei Rachmaninoff, pianist. McCormack, Kreisler and Rachmaninoff always give what they themselves like best, and this makes their triumph all the greater; they raise the public to their level and the glow of genius which warms their hearts makes it kindle enthusiasm even in those who do not ordinarily care for music. There are more men at their recitals than at any other similar musical entertainments.

Kreisler, who made a modest beginning in San Francisco some fifteen years ago, at which time he gained a hold on the heart of the San Francisco public and



LEONE NESBIT

The Accomplished Young California Pianist Who Has Recently Returned From Europe to Resume Her Classes at the Jenkins Music School, Oakland

which hold so increased at each succeeding appearance that he now is compelled to give concerts in the great Exposition Auditorium in order to accommodate even a portion of those who wish to hear him, will give his only San Francisco recital on Easter Sunday, April 16th, at the Exposition Auditorium. This recital, which is under the local management of Frank W. Healy, already has such a large advance sale as to indicate that every seat in the vast Auditorium will be filled when Mr. Kreisler appears on the platform.

As an earnest of his desire to leave nothing undone in order that all who hear him will have their cup of joy filled to the brim, Kreisler has made some additions to the numbers on the program already announced.

Here is the program which Mr. Kreisler will give in San Francisco at the Exposition Auditorium Easter Sunday, and at the Municipal Auditorium in Fresno on Monday night, April 17th: Kreutzer Sonata (Beethoven); Concerto in E minor (Mendelssohn); Hymn to the Sun (Rimsky-Korsakoff); Ballet Music from *Rosamunde* (Schubert); Lotus Land (Cyril Scott); (Arr. by Kreisler); La Gitana, Caprice Viennois (Kreisler).

Miss Leone Nesbit, the talented pianist, has just returned from a two years' sojourn in Europe. Her studies were conducted in Prague under Hoffmeister in the Master School, and in Vienna under Dr. Weingarten, Leo Sirota (famous Russian pianist) and Moritz and Madame Hedwig Rosenthal known the world over. Miss Nesbit's return has been eagerly looked forward to by a large circle of friends and former students and her concert which is to be given in the near future promises to be a treat for all music lovers. Miss Nesbit will resume her classes at once at her studio in Oakland (The Jenkins School of Music); the San Francisco studio will be announced a little later. While in Europe Miss Nesbit had the wonderful opportunity of hearing the greatest Wagnerian operas and pianists and singers of our day.

EDWARD JOHNSON

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FOURTH MUNICIPAL POP CONCERT

Following out their plan of presenting high class music in attractive style, the Auditorium Committee of the Board of Supervisors have decided to present works of composers of the Bohemian Club at the fourth municipal "pop" concert, to take place at the Exposition Auditorium on Thursday evening, April 26th.

Half a dozen composers of note who have written interesting music for Grove Plays of the Bohemian Club will, in turn, direct an orchestra of 75 picked musicians. Wallace A. Sabin will give the delightful prelude to St. Patrick of Tara, for which Henry Morse Stephens wrote the book, and Ulderico Marcelli will direct the finale, Ilya of Murom, the grove play of 1920. Joseph D. Redding has selected the fantasia, The Man in the Forest, from the grove play of 1902, book by Charles K. Field, and Eugene Blanchard will wave the baton for his Hunting Song, which will be sung by Lowell Redfield, the well known baritone.

Charles F. Bulotti, the favorite tenor, will sing a number by Uda Waldrop, directed by the composer, and William J. McCoy, whose Hamadryads was a notable grove play, will present excerpts from his opera, Egypt, in which the organ will be played by Waldrop. The selections from Egypt will include the farewell duet, sung by Catherine Retallick and Charles F. Bulotti, and the prelude, prayer and storm scene. A chorus of 350 mixed voices will be heard in the latter number, as well as in the number by Marcelli.

PERCY GRAINGER TO APPEAR SOON.

Percy Grainger, the eminent Australian pianist, whose fame is equally divided between his virtuosity and his compositions, will make a single concert appearance in San Francisco on his coming tour of California and this event will feature the closing recital of the popular Alice Seckels' Matinee Musicales and will be given in the Ballroom of the St. Francis Hotel on Monday afternoon, April 15th. Grainger comes to California and appears under the management of Selby C. Oppenheimer.

There are very few pianists of the present day who are held in higher esteem or enjoy such universal popularity as Percy Grainger. His playing is of the virile, interesting sort, absorbing at once a splendid intellectual insight into the works he interprets. A remarkable clear technic and strong personality is injected into everything he plays. Grainger's is an unique personality, combining strong personal magnetism with extraordinary talent.

There is nothing academic in a Grainger program. Its appeal is universal. For instance, the arrangement of works he has elected to play at this coming San Francisco recital, beginning with the Organ Prelude and Fugue in D major by Bach and arranged for the piano by Busoni; the Brahms' Paganini Variations from Book I, after which will come in rapid succession the Liebestraum of Liszt; the Polonaise in E major of Liszt; four Grainger compositions, including The Coun-

try Gardens; Irish Tune from County Derry; the Leprechau's Dance and the March Jig (Maguire's Kick). Other works of equal interest will find a place in the afternoon's entertainment.

BLANCHE HAMILTON FOX AT CALIFORNIA

The soloist at the California Theatre's concert next Sunday morning will be Blanche Hamilton Fox, for many years one of the best known contraltos before the American public. With orchestral accompaniment Miss Fox will sing O Mio Fernando from La Favorita by Donizetti. Miss Fox received her musical training in Europe and was once a leading member of the Italian Opera Company. After coming to this country she sang several years with the National Opera Company here and her repertoire includes such opera favorites as Carmen and Aida.

In addition to accompanying the soloist, the orchestra, under Heller's direction, will play the following numbers: Midsummer Night's Dream Overture (Mendelssohn), Loin du Bal and Au Moulin (Gillet). Selections from Aida (Lehar) and Titania (Hue). Leslie V. Harvey will give Moszkowski's Serenata as an organ solo.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, April 3, 1922—Yolanda Mero bewitched the audience at the last Philharmonic Orchestra Concert with a magnificent performance of the Liszt piano concerto in A major. It was a colossal and magnetic reading which fully deserved the torrential applause it evoked. From supreme fortitude of technic, sheer reckless speed to entrancing loveliness of tone and heart-felt phrasing runs the gamut of pianistic equipment this phenomenal player exhibited. Hers is the rare art of hiding difficulties of the keyboard. Through her ease of performance radiates a fascinating musicianship of striking personality value. It was buoyant music, buoyantly presented, even if there occurred hard notes. It matters little, for never had this concerto attained such rousing force of life, never had its voids of deeper sentiment been bridged with such joy and warmth of tone color, such resiliency of rhythm at any other performance, than Yolanda Mero triumphed over the keyboard, the audience and the orchestra.

As to the orchestra, one wonders whether it was not taken by surprise by the glorious force of temperament driving through the score in the body of a woman musician. Not that there was masculinity in Miss Mero's playing. It was musicianly strength that made orchestra and auditors marvel at the small figure who played titanically and yet had so much musical and human grace.

Lovely as the incidental soli of Messrs. Ilya Bronson (cello), Sylvain Noack and Henry Svedrofsky (violins), were, one missed occasionally a sufficiency of adaptability in tempo, and as to volume of tone "less would have been more" in the language of the proverb. Even so powerful a player as Mero came to be engulfed by the surplus of orchestral sound. Tonal balance is bound to suffer, it would seem to me, unless the dynamic proportions of the accompanying orchestra are measured by those of the solo instrument. Even where the orchestra proceeds alone in massive tutti passages an overdose of sound tends to spoil the aesthetic balance of the entire performance, and that was the case during the Liszt concerto.

Psychologically a riddle to me was the performance of the Pastoral Symphony by Beethoven. I am confessing this with the sincerest of regret, for while I think that the actual playing quality of the orchestra was lovely as to timbre and nicety of detail (and there is much trying detail in this work both as regards passages and nuancing, specially in the first two movements), yet I am sorry to say, the phrasing often suffered from a lameness, from an uncertainty that was puzzling to the intent listener. I can describe Mr. Rothwell's reading of the symphony not even as merely "academic." With all due respect to his remarkable accomplishment, I must state the reading was often dull, often lacking in Pastoral spirit, short of the very spirit that makes or unmakes this work. Even the opening theme of the Scherzo was unnaturally slow and heavy, while over-accentuation in the dance movements later on formed a peculiar contrast. Particularly the second movement suffered from slowness and monotony of tempo. Exquisite as individual passages sounded, while one caught occasionally charming glimpses of the sunny landscapes in which Beethoven reveled hotly and

spiritually, our musical weather-god led us through a country of fog, and the fog was almost brown.

One year and two weeks ago we heard Tschai-kowsky's Romeo and Juliet overture-fantasy by the orchestra for the first time. At the present hearing it again had that spontaneous appeal music by this composer is bound to have if rendered by an ensemble of such tonal color resources as ours. Yet I hardly think that the performance breathed quite the poetic spirit the name of the immortal play conveys. Mr. Rothwell had given it before with more softness of shading and gentler, hence more romantic, warmth of life. Coming so soon after Death and Transfiguration by Richard Strauss one is tempted to draw liberal parallels between the two works. Strauss, of course, is freer in form and harmonization. I believe, however, that comparison will show a certain similarity in structure, thematic, and in a measure, orchestral treatment. The Strauss work is of later date, which is not meant as an insinuation. Rather would I say that both works belong to the musical inheritance bequeathed to the world by Liszt, the champion of the symphonic poem.

This coming Sunday Tschai-kowsky's Fourth Symphony will be heard at the Popular Concert. Calmon Luboviski is the soloist in the Symphony Espagnole by Lalo. The Danse de L'Amazone of Liadow is the closing item.

Joseph Schwarz of Chicago Grand Opera fame is the soloist during the concerts of the 14th and 15th. It is announced that he will sing Eri Tu from Verdi's Masked Ball and that novelty of novelties, Handel's Largo. I do hope that these numbers will be changed, at least the second. Could we not hear Mr. Schwarz in a Wagnerian excerpt, or if it is to be a sacred aria why not one less hackneyed. Of course, I realize that there may be difficulties in providing the orchestration of the accompaniment.

Frederick Jacobi, the California composer, formerly of San Francisco, I believe, will be honored with the local premiere of his California Suite (Carmel—Fiesta in Monterey—Easter Sunday at Santa Barbara). Another novelty is the double selection by Bloch, Winter and Spring, two tone poems. The Benvenuto Cellini overture of Berlioz and Liszt's Les Preludes open and close the program.

Homer Grunn, that gifted and sympathetic pianist, added the refined appeal of his art to that of the Zoellner Quartet at their closing recital of the season. The piano quintet in E flat, opus 44, in which the composer



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entrusts the piano with the dominant part of his message, gave Mr. Grunn happy opportunity to reveal anew his specific faculties as a chamber music player. It was an opportunity equally welcomed by the enthusiastic public as by the pianist, who was fully in his element without ever "stretching the point" in regard to instrumental leadership which is that of the piano as already mentioned. To the contrary, I thought that Mr. Grunn rather restrained himself both as to display of pianistic efforts and interpretative intentions. I admire him for it, though it was not altogether to his advantage, except that it showed his strict faith in the principles of ensemble work. Of course, the part of the four strings is largely that of filling in, specially in the first movement, and after that the personality of the quartet members was more in evidence. Mr. Grunn's ample technique, lovely tonal balance, feathery staccato, telling expression in melody playing was greatly enjoyable. From past appearances I know that he can produce greater color and wealth of unancing, but, as already supposed, he apparently restricted himself on purpose. The strings in the quartet would have been more enjoyable if giving more tone. Their work in the second movement, with its rhythmic gambols was charming however, finely contrasted to the rippling arpeggios of the piano. Best of all movements as to playing was the Scherzo, the most polyphonic of all where the quartet came into its own while the piano provided a finely subdued background. More force in the closing movement, force as to dynamic shadings, would have benefited the finale.

During the earlier part of the program the quartet rendered Beethoven's Quartet, opus 18, No. 4, with that faithfulness of style for which we admire them so much. It was a strong performance from an interpretative angle.

Dividing these two big numbers was a group of smaller selections, the Mendelssohn Canzonetta, Ilinsky's Berceuse, a Nocturne by Borodine and Skilton's Sunrise (based on Indian themes), every one of which was a delicate bit of musical finery. Shading, phrasing, minutes of artistic effects evoked that same applause, as they have made the Edison phonograph records of these numbers such appealing creations of the acoustic science.

Speaking of Mr. Grunn reminds me to add that he has completed a series of Ampico demonstration recitals under the auspices of the Southern Calif. Music Company, nine all told, which proved unusual musical events, judging from San Diego, Long Beach, San Bernardino, Fullerton, Riverside and Santa Barbara reports. Homer Grunn appeared also before the Wa-Wan and the Hollywood Woman's Club with decided success, both as pianist and composer. Several of his songs are now in the hands of the engraver. They should prove popular. He has also completed a new suite of piano pieces, which, if I remember well, are musical pictures of night on the desert.

Mrs. Abbie Norton Jamison has resumed her studio and concert activities a little while ago. Upon her first appearance in public, at the Macdowell Club, since her recent illness, she was received with a gladness by her many admirers of her songs, which must have thrilled her and her friends. Her quartet of lady song-birds, Jean Colwell (who has taken the place of Marguerite Messer Morris, who is busy now twittering matrimonial duets, in perfect unison, I understand), Hazel B. Anderson, Edna C. Voorhees and Daisy L. Pridaux as ever charmed with the freshness and sweet blending of enchanting voices. Much of the applause was meant also for the accompanist-director and composer for the quartet, whose three songs, the Rose and the Moth,

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When the Sandman Comes, and Banjo Song appealed through their genuine musical spontaneity. The quartet has just won considerable approval before the San Dimas Woman's Club and the Woman's Press Club, both of whom are discriminating audiences.

There is nothing as interesting as to observe the artistic growth in an artist, specially if he continues to give as much promise as Colin Campbell, young Los Angeles pianist, who plucked new laurels for himself and his mentor, Thilo Becker, during his annual recital. Generally speaking, Campbell has broadened his musical personality and vision since he has been heard here a year ago. The chief element of his progress lies in the direction of technique, however, which proved the strongest asset in his bid for public approval.

As last year, Campbell offered the great Dante Sonata by Liszt, a work which taxes the interpretative faculties of the most mature players. The pianist revealed that he has entered deeper into the spirit of this composition, rendering it with technical as well as interpretative understanding and tone of much beauty. It is in modern works of the Blauvelt, De Falla and specially of the Griffes type that the pianist is at his best.

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Of Griffes he rendered the Scherzo, The Fountain of Azusa, Nightfall and the late composer's piano sonata, an extremely difficult work, very modern harmonically. The Scherzo, too, involves unusual technical problems, obstacles which, however, tended to emphasize Mr. Campbell's good technical equipment. Comparing his playing of the classic Liszt work with modern music, one could classify as rather more fitted for the interpretation of modern compositions that of their progenitors. While tone and technique were creditable in the Liszt, they seem to win in appeal during the moderns. Mr. Campbell is more of an objective than a subjective player, which may account for this difference. Fine color work and subtle shading as demanded by the modern pictorial piano technique seem to be his principal asset, and one which should lead him to gratifying success also outside of this town. His rendition of the Griffes sonata, too, bespoke adequate technique. It is a work of such difficulty, however, that a detailed review must be reserved for a later hearing.

Estelle Heartt-Dreyfus sang two programs in Pasadena during the latter part of Lent. They were given at the Music Room of the Kenwood on Colorado Street. The program subjects are Some Composers I Have Known and Famous Songs and Who Made Them. The recitals were worked out with the usual taste displayed in Mrs. Dreyfus' programs.

Concertmaster Sylvain Noack gave an excellent rendition of the Bruch violin concerto in G minor, according to Crown City press reports. Mr. Noack was the soloist on the occasion of the fourth program given there by the Philharmonic Orchestra under Conductor Rothwell. The orchestra is exceedingly popular as size and appreciativeness of the public left nothing to be desired. Incidentally, the Fitzgerald Music Company have just issued an attractive folder on behalf of Concertmaster Noack.

Barker Brothers Music Department was host to the Philomela Chorus of Redland a few days ago, when the University Singing Society rendered a charming program in the auditorium of Barker Brothers. Charles H. March, director, assisted well by Christine Springston, accompaniste, had his singers well in hand, offering an artistic program of wide versatility with good artistic effect. Marion Bonlette soprano, Ruth Cruickshank, contralto, Elma Tolleson, soprano and manager of the chorus, Eleanor Hadden, violiniste, Winetta Glass, reader, Frieda Heineman, reader, shared in the success of the event. Manager Boothe of the music department has a regular series of musical events under preparation which will be twice every week at the Barker Brothers concert hall.

The Carl Bronson singers performed before a crowded house at the Gamut Theatre last night and recorded one of the most brilliant programs of the season. Those taking part were Clemence Apperson, Frances Young, Lucy Merz, Ruth Bronson, Marion Bronson, Verna Pacques, Ruth Avery Lucille Wilcox and Messrs. Armand Patzer and Haygood Artis. Amando Fernandez, tenor, was a guest artist, accompanied by Agnes Buisseret Croner at the piano, and Homer Grunn by special invitation performed the second piano to an Ampico rendition of the Grieg concerto. Miss Nell Stegner presided at the piano for the singers and dancers.

Exactly as the first rays of the sun break into the natural Canyon Theatre, located at Cahuenga and Highland Avenues, four trumpeters of the Philharmonic Orchestra stationed at one of the hill tops will sound an invocation to the Dawn and as the sun rises in all its beauty and glory the entire Philharmonic Orchestra of 100 men, conducted by Mr. Walter Henry Rothwell will play a well chosen program. The Orchestra is the annual Easter gift of Mr. W. A. Clark, Jr., to all the people of Los Angeles and the surrounding country and through his generosity the Easter Sunrise Service in the Hollywood Bowl has become one of the greatest and most impressive religious music-festivals in the world. Last Easter morn it was estimated that more than 30,000 people attended and in this marvelous nature theatre any number of people may see and hear. The soloist for the occasion has not been chosen, but it is hoped some member of the Chicago Opera Company may accept the invitation. Much to the regret of the management Madame Elizabeth Rothwell cannot sing on account of a recent illness. A Children's Chorus of 500 voices will cover the top of one of the lovely hills and under the direction of Hugo Kirchhofer will sing Christ the Lord is Risen Today with the Hallelujah. These fresh young voices, ranging in age from four to fourteen, will be particularly effective. The entire audience will sing two hymns which have become traditional at these services, Holy, Holy, Holy, and All Hail the Power of Jesus' Name, under Mr. Kirchhofer

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and the Orchestra. Dr. Willsie Martin of the Methodist Church of Hollywood will deliver a short Easter address. Ample parking space will be provided and no one need worry about being able to see and hear. There is room for 100,000 people. The street car companies will provide extra service to care for the crowds and the Pacific Electric goes to the entrance of "The Bowl." Cars will begin to leave the Hill Street Station at 3:30 A. M. A dozen or more traffic officers will insure law and order and systematic parking of cars. The annual Easter Breakfast, given in honor of Mr. W. A. Clark, Jr. and the Philharmonic Orchestra, will immediately follow the service.

Music at the Theatres

At the Grauman Theatre interest centered on the appearance of Brahm van den Berg, a brilliant pianist of exceptional worth. Van den Berg through sheer force of technical attainment put his audience in rapport. The directness and affable simplicity of his whole appearance won him their personal liking. Virtuoso that he is, he never neglects cultivation of limpid, clear, sweet tones. He is a pianist who by all means should be heard more frequently, as recitalist and with orchestras, as he combines splendid virtuosity with deep musicianship. For his re-discovery music-loving Los Angeles owes Mr. Sid Grauman warm thanks.

Conductor Guterson generously had surrounded the soloist with an attractive, and yet not distracting program, in which classics of the less heavier calibre mingled well. His reading of the Oberon Overture was greatly pleasing because of its lightness. Encouraged by similar successes he gave to his fiddles a "piece d'honneur" in the Prize Song from The Mastersingers of Nuremberg. Excerpts from the Tales of Hoffman and the Vienna Woods Waltz of Johan Strauss put a bit of lift into the program which had attracted the usual capacity audience.

At the California Theatre Carli Elinor paid a tribute to Enrico Caruso and Leoncavallo, the composer of Pagliacci, when he rendered the famous aria Vesti la Giubba to the phonographic solo of the lamented tenor. Elinor had the sentiment of the public on his side, for there was warm response, of which not a little may be counted for the well measured orchestral part of the number. Hubert Graf, harpist of the orchestra, has evidently won a strong following among California Theatre patrons. His reappearance in a Mazurka by Schaecker undoubtedly increased his popularity for he gave it with his accustomed facility of technique and distinctive value of tone. Leave Me With a Smile, the name of the closing number, a bit of syncopation cleverly reorchestrated by Mr. Elinor, had the full effect its title requested.

SCHWARZ IN CONCERT

Joseph Schwarz, the Russian baritone, now with the Chicago Opera Company, whose successes in San Francisco during the past fortnight in the roles of Rigoletto and Wolfram have been outstanding features of the Chicagoans late visit here, will at the instance and under the management of Selby C. Oppenheimer return to this city after the close of the Chicago Opera season in Denver to give a single recital under the Oppenheimer management in the Exposition Auditorium on Sunday afternoon, April 23rd.

For his recital here Schwarz has submitted a remarkable program. Five languages will be employed in its interpretation. The majestic Arioso of Handel and the tuneful aria Eri tu from Verdi's Masked Ball, both sung in Italian, will constitute his first group. Next will come three Richard Strauss compositions, sung in German, Zueignung Traum durch die Dammerung and Cecilia. Schubert with Der Wanderer, Du bist die Ruh and Die Allmacht, also sung in German, is represented in a third group. French will be the language in which he will sing the great aria from Massenet's Le Roi de Lahore and Offenbach's L'air du miroir from The Love Tales of Hoffman. Schwarz is a master in the interpretation of the works of modern Russia. His fifth group includes Rachmaninoff's I am not a Prophet, Gretchinoff's Over the Steppe and Kral te mol, and Mous-

sorgsky's Blacha. Encore numbers in English are promised throughout the afternoon.

This will positively be Schwarz's only recital appearance here this season and the event will mark the last musical affair of the current season. Tickets are now on sale at Sherman, Clay & Co.

GREAT ORATORIO GIVEN AT ST. MARY'S

Mr. Achille Artigues, organist and director of St. Mary's Cathedral, who has been foremost in presenting to the people of San Francisco the very best in church music, surely must have felt gratified over the wonderful success achieved on Passion Sunday in his rendition of Dr. P. Hartmann's magnificent oratorio, The Seven Last Words of Christ on the Cross. This masterpiece, dramatic in quality, is unique in its conception, and decidedly ultra-modern, and it was fitting that its introduction in this city was given by one so capable of interpreting it artistically and intellectually. Because the seating capacity of the Cathedral was filled, this oratorio will be repeated on Good Friday at 12:15.

The members of the Cathedral Quartet—Mrs. W. G. Orton, soprano, Mrs. Irene Le Noir, alto, Mr. Robert M. Battison, tenor, Mr. Frank Figone, bass, were assisted by the Cathedral Chorus and a triple quartet composed of resident artists, the personnel of which included Mrs. R. Anderson, Mrs. M. Von Sturmer, Mrs. J. Simons, Miss S. Meissdorffer, Mrs. V. Rovere, Mrs. A. Argenti, Messrs. H. Williams, R. Battison, G. H. Jones, Len Barnes, E. Porcini and J. Corral.

The ensemble work on this occasion was especially fine, and the soloists deserve much commendation. The words of Christ and Dismas, the thief, were beautifully construed by E. Porcini and Frank Figone, respectively, whose voices are naturally adaptable to work of this nature. The narrator, Mrs. Irene Le Noir, was a revelation. Her full, rich, mellow voice suited the role so perfectly that one almost felt the music had been written for her. Mrs. Le Noir always sings with taste and finesse but on Sunday, she surpassed herself—she sang as though inspired.



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Seven Chances, a refreshing comedy staged originally in New York by David Belasco, and acclaimed as one of his most noteworthy triumphs, will be the Alcazar's next attraction beginning Sunday afternoon, April 9th. It is a breezy play, the action moving in rapid fashion and abounding in mirth-provoking situations and ludicrous incidents. Those who are interested in the various methods of love making will be delighted to know that seven different proposals of marriage are made to as many beautiful young women by the hero of the comedy, who, in order to inherit a \$12,000,000 fortune, finds himself faced with the necessity of marrying within twenty-four hours. The fun making possibilities of such a plot may easily be realized and Eastern critics have declared that there are seven laughs for every seven minutes of Seven Chances.

Dudley Ayres will have the role of the heir to the colossal fortune and Gladys George will be the only one of the bevy of fair charmers who loves him for himself alone and is not interested in the estates he will inherit. The Alcazar company will be augmented for the production by several actresses who will be among the matrimonial candidates proposed to in the whirlwind courtship of the hero.

This week Bab, the Mary Roberts Rinehart play based upon the charming Sub-deb stories in the Saturday Evening Post, is proving one of the most interesting attractions of the year. Gladys George in the title role has a winsome part and Dudley Ayres and the other members of the company are especially well cast. The scenic investiture has been prepared with great care under the supervision of Stage Director Hugh Knox.

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Dear Maestro:

The lessons I have taken from you have improved my voice so greatly that all the critics in Rome, Lima, and Buenos Aires noticed it, and spoke about it as being most remarkable. This marvelous change is entirely due to you, and I feel that I want to tell it to everyone I know.

Hoping to see you soon in New York or Italy,

I remain,
GABRIELLA BESANZONI.

My Dear Maestro Samoiloff:

I want to express to you my admiration and grateful recognition for all you have done for my voice during the past seasons. Your sound counsel has been most useful and precious to me.

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Affectionately yours,
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Alice Zeppilli, soprano, Chicago Opera Company, now singing in Monte Carlo, and many others.



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Miss Frances Robinson Duff, whose famous mother is the well-known vocal instructor, has been devoting her energies in parallel lines to her mother's. She has been teaching singers, but along different channels. Hers is the work along the lines of rhythmic breathing (Diaphragmatic), in conjunction with the "power to empty the lungs." Her teaching is applicable to the speaking as to the singing voice, placing it normally and freeing the muscles and nerves of both jaw and tongue. This fundamental technic is for Miss Duff a co-ordination of the vocal instrument, without which we cannot be prepared in any way for the expression of the art of vocal expression. Technic, per se, is but the means to an end, not the ultimate aim itself. Her breathing exercises, which she has used at Bellevue Hospital, New York, as on the other side, in war work (Miss Duff served during the war in Mrs. Vanderbilt's hospital), helping many toward complete recovery with the practical use of the correct principles of diaphragmatic breathing, develop perfect rhythm and a free body, and enable those who have learned them to rhythmically unfold and express one's thoughts easily, and completely, whether in pose or gesture.

Miss Duff has acted abroad, and with Marlowe in America, so she has been able to put her theories of co-ordination and expression to proof. She has the original Delsarte Chart, upon which the acting of the Comedie Francaise is based, and which is the basis of Miss Duff's teaching of pose and gesture. Many actresses and singers, as well as dancers, have profited by her work with them along these lines, and it has proven of great benefit to them. The screen artist, too, has been eager to seek her to achieve that perfect technic, which is the prerequisite of good registering before the camera.

Miss Duff's activities have been so many-sided that it is almost impossible to enumerate them in detail. Many of our younger actresses have gained poise and shown growth in their art, through following her principles. Certain it is, that Miss Ina Claire, now appearing in *Blue Beard's Eighth Wife*, Miss Chatterton in *Marie Claire*, as well as Miss Calvaert in *Blood and Sand*, have made great successes, and their improvement and growth has been commented upon by the press. They have all been diligently working with Miss Duff, and credit her with their continued advancement. Many

singers also, including Miss Garden, Povla Frijsh and Mary McCormic, have profited through the freedom they acquired, and have gained a natural clean diction, which is such an inestimable advantage to them.

This same development of freedom in diaphragm, jaw, tongue and lips is used to cure stuttering, thus obtaining rhythmic sequence of movements of the muscles, repose of the speaking voice, and perfect articulation and free tone. With the co-ordination of the instrument (of the body) through gesture and attendant exercises, and a control over the vocal apparatus, it becomes possible to achieve one's aspirations and become a real success.

It is to be hoped that San Franciscans will respond to their opportunity and profit by the presence of Miss Duff in their midst. This is the first summer she remains in America as previously she has gone to Paris, which was her home for a number of years prior to the war.

AN INTERESTING CAREER

When most of us hear of the great successes achieved by professional and other people, we so often unthinkingly lay it to luck, or some such outer cause. How seldom do we realize how strongly the element of personality enters in, and it is only when we have the personal opportunity of meeting the Success, that we appreciate how definitely this has influenced and molded the career. In becoming acquainted with Mrs. Sara Robinson-Duff this is the first thing that one is conscious of. She has that intangible something, of which the great are made. Not only is she an individuality, but one once known is unforgettable. So much for the unconscious side. Personally, she has delightful manner, a charm and other worldliness, the result of her long residence in Paris, and besides all this, she has the intimate understanding of vocal art.

Pupils of all sorts, from all directions, have come to her for guidance, and never found her wanting. Miss Garden, who was her first, is still, when in New York, a daily student at her studio. Mary McCormic, the young Middle West protege of Miss Garden's, was under her instruction but a few months, during which time Mrs. Duff literally had to re-make that big and glorious voice, teaching her four arias in about nine weeks. It was the courage of both teacher and obedient pupil, which made the successful result possible, and insured the real success of the debutante in both Chicago and New York.

LAWRENCE STRAUSS REOPENS STUDIOS

Lawrence Strauss, the popular young California tenor, who has just returned, has been appearing in New York City in concert with great success. With the New York Trio he was accorded an enthusiastic reception

at the concert given before the MacDowell Club, and following this appearance he again sang for this organization on the program with Grovlez, ocmposer and pianist, and Povla Frijsh, Danish soprano.

In February Strauss sang the tenor role of Elijah with the Community Chorus under the direction of Harry Barnhart at East Orange, Fred Patton singing the bass role. Very recently in a concert given for the International Composers' Guild, which has as its purpose the presentation of new compositions of especial merit by living composers, Lawrence Strauss appeared on the program, singing numbers by Carl Engel and Stravinsky.

At his studio in New York on Riverside Drive, Strauss has had his available time for teaching as completely filled as when he was instructing in vocal work in San Francisco. His coming concert appearances on the Pacific Coast, following his return in April, will be under the management of Jessica Colbert. Mr. Strauss has re-opened his former studio in Room 807, Kohler & Chase Building.

THE BETHLEHEM BACH FESTIVAL

Bethlehem, Pa., March 29.—Dr. J. Fred Wolle, director of the Bach Choir, has announced the soloists for the Bach Festival to be given at Lehigh University on Friday and Saturday, May 26th and 27th. There are to be nine well-known American artists assisting the choir, which was founded nearly a quarter of a century ago here by Dr. Wolle. A large section of the noted Philadelphia Orchestra will again supply the instrumental accompaniments and for the St. Matthew Passion music on the first day there will be a chorus of about fifty children. On the second day the great Mass in B minor will be sung, as it has been at all previous Festivals here.

For the two Friday sessions, the soloists will be Mrs. Mildred Faas, soprano, of Philadelphia; Miss Mabel Beddoe, contralto, of New York; Nicholas Doty, tenor, of Philadelphia; Frederick Patton, baritone, of New York, and Charles T. Tittmann, bass, of Washington, D. C. Mr. Doty has the unique distinction of having sung at all the previous festivals of the Bethlehem chorus since it began its work in 1900. At the Friday sessions he will sing the difficult role of the Evangelist. In 1903 he took this part on only a day's notice and gave a notable performance. All of the other Friday soloists have been heard here at a number of former festivals except Mr. Patton.

The artists for the Mass on May 27th will be Henri Scott, bass, of Philadelphia, who was heard here some years ago; Mrs. Merle Alcock, contralto, of New York; Mrs. Emily Stokes Hagar, soprano, of Philadelphia, and George Meader, tenor, of New York. Indications are that there will be a capacity attendance at the festival.

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THE OPERA SEASON

(Continued from Page 1, Col. 4)

grasped the inner significance of the role and his German enunciation was indeed gratifying. There might have been a little more body to the lower position of his voice, inasmuch as this role demands a strictly robust tenor voice, but Mr. Johnson made up by artistic finesse what might have been lacking in depth of range, and altogether his Tannhauser will add to his splendid reputation he has established for himself on the Pacific Coast. His concert tour next season should prove of unquestionable success.

Margery Maxwell in the minor role of the shepherd exhibited an unusually pleasing and flexible soprano voice and she sang the lines with fine discrimination and sincerity of expression. Scenically the performance was indeed magnificent and we wish again to pay our respects to Jacques Coint who certainly adds to his distinction as one of the finest stage directors in the world through his splendid efforts with the Chicago Grand Opera Co. Chorus, orchestra, and Pietro Cimini, the conductor, added considerably to the delightful ensemble of the entire production. It was a memorable occasion.

LOHENGRIN PRESENTED IN ENGLISH

Owing to Miss Garden's sickness the performance of the Jongleur scheduled for Friday night, March 31st, was supplanted by Lohengrin in English at a last moment's notice. Naturally, under such circumstances the public had hardly time to adjust itself to the new situation and so Lohengrin which last year drew such a large audience had to content itself with a less auspicious attendance. But the performance in itself was excellent. Rosa Raisa in the role of Elsa proved considerably more adapted to the role than she was last year and she sang the graceful Wagnerian themes with distinction and intelligence. She also looked the part, and while her English may have been affected by a dialect, she sang with sincerity and conviction. It was an excellent interpretation of this difficult role.

Edward Johnson in the role of Lohengrin was at his very best. His voice exhibited its well known beauty of timbre and purity of pitch and quality, while he enunciated the lines with clarity and decision that proved the feasibility of singing in English to the nth degree. If all artists sang English like Mr. Johnson it would not be necessary for the champions of opera in English to talk themselves hoarse on the subject. The Lohengrin of Mr. Johnson stands out prominently among the very finest impersonations of this role, both musically and histrionically, we have ever witnessed, and we heard this opera in Europe as well as in the East.

Cyrena van Gordon also proved herself very excellent this year. She evidently suffered from nervousness last year and could not do herself justice. Her voice sounded warm and rich, and her interpretation of the role of Ortrud proved to be in accordance with the best musical traditions of this role. We could not say the same of Georges Baklanoff's Telramund. Evidently German opera is not one of Baklanoff's strongest assets. His voice seemed inadequate as to volume and smoothness and his English enunciation certainly left much to be desired. Evidently he does not grasp the significance of the role.

Giorgio Polacco conducted the opera in superb fashion. The oftener we listen to Mr. Polacco's direction the greater do we admire his splendid mastery of orchestra and singers. He understands how to obtain the finest musical effects from a body of skilled musicians, and he succeeds in imposing his own artistic individuality upon the orchestra.

THE JEWELS OF THE MADONNA

One of the most sumptuous and most enjoyable productions of the season of the Chicago Grand Opera Co. was that of The Jewels of the Madonna which was presented on Saturday evening, April 1st. While we do not specially admire the story of this opera which is glaringly melodramatic, Wolf-Ferrari's music is surely excellent and at times singularly

melodious and rhythmically enchanting. Again Jacques Coint distinguished himself with his exquisite scenic setting, the religious procession in the first act and the beautiful garden scene of the second, together with the soft lighting effects, were surely spectacles delighting the eye.

Although the cast includes over thirty characters only four roles stand out sufficiently to justify special mention. Rosa Raisa in the role of Maliella had a chance to reveal her rare histrionic powers. Her acting was thoroughly realistic and coupled with her fine voice constituted one of the finest pieces of operatic expression we have witnessed. Mme. Raisa never overacts, and nevertheless succeeds in bringing even the strongest climaxes to an effective conclusion. Forrest Lamont as Gennaro showed marked improvement over his Duke in Rigoletto. This role gave his dramatic voice a better opportunity to show its artistic advantages. Mr. Lamont evidently had studied this role with gratifying results and his vocal and dramatic action pleased his audience.

Giacomo Rimini added to his successes with his easy, dignified impersonation of Rafeale. He sang the role with ease and smoothness of voice, while he enacted the part with realistic adherence to the character, never permitting himself to exaggerate and always succeeding in seeming natural. It was an unusually impressive performance. Maria Claessens as the mother acted the role naturally and convincingly, while vocally she might have exhibited a little more pliancy. However, she fitted in well with the balance of the cast contributing toward the excellence of the performance.

Orchestra and chorus were again noteworthy because of the artistic quality of the ensemble work. These performances of the Chicago Grand Opera Co. belong among the best given anywhere. They simply cannot be given any better from the standpoint of wholesome fidelity to the highest artistic principles.

ROMEO AND JULIET EXCELLENTLY PRESENTED

By Constance Alexandre

Gounod wrote two immortal operas which will never allow his name to be forgotten. These two exquisite works are known to all lovers of operatic art as

Romeo and Juliette and Faust. Both are gems musically and operas in which exponents of the true art of vocalization revel. After all is said and done it requires these older operas to display the true worth of an artist from both the histrionic standpoint and their ability to sing a pure melodic phrase in its full tonal beauty and requisite sentiment. Muratore was heard as Avito in Montemezzi's L'Amore dei Tre Re, so was Edith Mason. Yet, the art of both these artists was not half as much appreciated or in evidence as it was in Gounod's Romeo and Juliette.

Edith Mason made a most petite and charming Juliette, imbuing her characterization with youthfulness and touches of naivete. Vocally she was superb for she has a rarely beautiful voice of limpid purity which she handles with consummate art. For a voice such as Miss Mason's which is purely lyric in quality and texture, she possesses low tones of extraordinary resonance, warmth and volume. There is not a color or phase of emotion that this exquisite voice cannot portray and the finesse and skillful phrasing that its possessor applies in her vocalization is nothing less than that of a genius. Miss Mason's voice and art will be remembered as one of the brightest spots amid this galaxy of stars.

Can anyone, familiar with the art of Lucien Muratore, imagine a more ideal Romeo? Into this most difficult role Muratore incarnated youth and romance, poesy and charm. He thoroughly managed to impart the heroic quality expected in such a part and both from a picturesque, histrionic and vocal aspect, Mr. Muratore once more proved that he is the greatest romantic interpreter before the public today. Aside from his attractive personality Mr. Muratore is a singer of rare taste and musical insight which is evidenced in his voice of vibrancy, sweetness and emotional expressiveness. With what sympathy and gentleness did Mr. Muratore sing these magnificent phrases that Gounod gave his Romeo and how tender were his scenes with Juliette! There is a touch of indefinable genius in all that Mr. Muratore does and one feels while watching him and listening to him that he himself is living each and every episode of the romantic opera.

As Capulet, Mr. Hector Dufranne made his first appearance with the company this season. He never fails to give an artistic and detailed characterization to whatever role he is portraying. His voice seems in better form than it was last year and its beauty and splendid manipulation is always a joy to hear. Desir Defrere enacted Mercutio and sang his role with his usual fine vocal delivery and faultless enunciation. Margery Maxwell, in the small role of Stephano, displayed a voice of real sweetness and of ample volume and her artistic singing was heartily applauded.

Giorgio Polacco at the head of the excellent orchestra is responsible for more than half the credit of this splendid performance. It was of stimulating merit and one could easily hear that the hand of a genius wielded the baton at this opera. Unusual fine singing and ensemble work was done by the chorus and for this we owe a debt of gratitude to Polacco who was able to bring out every possible shade of expression prevalent in the choral portions of the score as well as in the orchestra. A sumptuous and lavish mounting completed one of the finest operatic performances ever heard in this city.

(Continued from Page 1, Column 2)

the men that he may remain many more years at the head of the organization which thoroughly appreciated the benefits it had derived from Mr. Hertz's invaluable training. Mr. Hertz responded addressing himself solely to the orchestra and thanking the men for the hearty co-operation they had given him, stating that he considered the orchestra now one of the very finest in the country. When he concluded saying: "Whether I stay or go," several voices from the audience shouted: "Don't go," and another pandemonium broke loose.

The musical public of San Francisco has given its decision on this matter. Before the beginning of the Sunday concert A. W. Widenham, secretary-manager of the San Francisco Symphony Orchestra, announced that a meeting was to be held at the Palace Hotel on Wednesday afternoon at three o'clock to which all members of the association, subscribers and anyone interested in the symphony concerts is cordially invited. At that meeting the matter would be discussed. Mr. Widenham was heartily applauded for his remarks.

We omitted to mention in connection with the Friday afternoon proceedings that after Miss Roberts had left the stage to look after subscriptions Elias M. Hecht, founder of the Chamber Music Society of San Francisco, spoke "right from his chest," and many in the audience, judging from the spontaneous approval that greeted his remarks, were glad he had the hardihood to come out and speak in open meeting. He said that it was about time San Francisco was rid of the cliques and factions that interfered constantly with progress and the enjoyment of the public. That he believed that this was one time when San Francisco was going to stand together and demand that music be placed above factional strife. That he voiced the sentiments of everybody in the house was clear, for applause and shouts of approval greeted his remarks.

This whole dissension about the symphony situation has come from people OUTSIDE the association. They do not even attend symphony concerts. And still they intend to deprive the 60,000 people who want to hear symphony concerts under Alfred Hertz's direction of their enjoyment. Suppose such a clique were victorious. What would happen? One of their pets would return and give some of the rottenest symphony concerts ever heard in any city. Rumors were rife after Mr. Hertz's resignation was announced that such men as Toscanini, Rachmaninoff, Weingartner, etc., had been asked to come. What nonsense! None of these people are available. But even if they were they could not be had for the same amount paid Mr. Hertz. And if there is not enough money for Mr. Hertz, how can there be any for such men who already earn considerable, and who would not be satisfied to spend their life apart from the musical centers?

We have been told that one of the directors after witnessing this demonstration said that the Board of Governors did not like to be commanded by the public what to do. Would it be more pleasant for the public to be told by the Board of Governors what conductor it should like? We thought these concerts were given for the benefit of the public. Why should the public have no say in the matter, especially

when it is willing to foot the bill, or at least a good portion of the bill?

Someone said that the reconciliation of the insurgents would add sufficient money to the depleted treasury to afford a conductor of even higher demands than Mr. Hertz, but whoever said this evidently forgot that there happen to be many guarantors and subscribers who seem to want Mr. Hertz and whose disaffection would amount to much more than the additional funds secured from the insurgents. But we never had reason to believe in the promises of certain society elements. If they don't care enough for music to forget a few personal dislikes, then their promises of symphony support rest upon very insecure ground.

And now we forgot to say anything about the program which included Beethoven's Fifth Symphony, Strauss' Symphonic Poem Don Juan and Wagner's Prelude to The Mastersingers. However, these works have been reviewed before and it is hardly necessary to prove that Alfred Hertz and the San Francisco Symphony Orchestra closed the season with fine emphasis of the artistic points of these works giving them even more impressive rendition inspired by the thrill of the moment.

Adele Uiman, the well known pianist, vocalist and pedagogue, has delighted several club audiences during the past month with her charming lyric soprano voice. On two occasions Miss Uiman was requested to sing on such short notice that she was unable to obtain an accompanist. She overcame the difficulty by accompanying herself, which she did so beautifully as to prove that she is a thorough musician. Miss Uiman recently sang for La Mesa Rodonda, Emanuel Sisterhood, Council of Jewish Women and Willing Workers. In the near future she will sing for the To Kalon Club. Miss Gladys Schwartz will be the accompanist.

Yvonne Landsberger, the charming young soprano, daughter of Nathan Landsberger, the well known violinist, was soloist at the Fairmont Hotel concert on Sunday evening, April 2nd. These concerts are given every Sunday evening by the Fairmont Hotel Orchestra under the able direction of Rudy Seiger. Miss Landsberger sang two groups of songs, including works by Wagner, Cremonese, Puccini, Sullivan, Massenet, Phillips, Dell'Acqua and Delibes. She delighted her large audience with the fine quality and timbre of her voice and the discriminating judgment displayed in her interpretations.

The Greek Theatre management makes the announcement that the support of the San Francisco Symphony concerts by the East Bay public was greater this year than in any previous season. Harmon Gymnasium was practically filled for the final concert on March 22nd. A fall season is planned, for which over 700 subscriptions have already been received. This is larger than the total number of subscribers for the fall season of 1921. Full plans for the fall season will be announced later.

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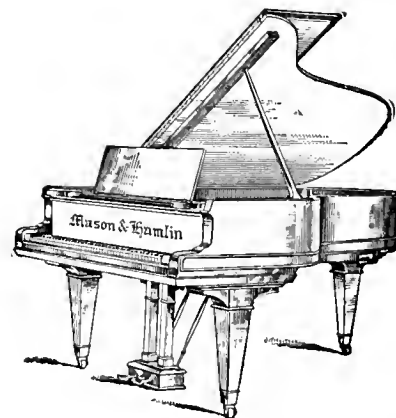
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 3

SAN FRANCISCO, SATURDAY, APRIL 15, 1922.

PRICE 10 CENTS

FINAL PERFORMANCES OF THE OPERA SEASON LOS ANGELES HAS AN OPERATIC PREMIERE

Louise, Salome, Boheme, Girl of the Golden West and Monna Vanna Attract Largest Audiences of Season to Exposition Auditorium—Many Music Lovers Failing to Buy the Cheaper Seats Causes a Curtailment of Last Season's Financial Success

By ALFRED METZGER

In last week's issue of the Pacific Coast Musical Review we published reviews of the engagement of the Chicago Grand Opera Association up to and including the second performance of Tannhauser on Tuesday evening, April 4th. Owing to the indisposition of Mary Garden, the Lenten Season, the decrease of preliminary publicity on the part of the press, the unpopularity of the Exposition Auditorium as an opera house, and several minor reasons, too numerous to specify, the first week of the grand opera season did not bring the financial returns most of us expected after last year's tremendous financial success. It is therefore safe to predict that the Chicago Grand Opera Association will not visit San Francisco next season nor subsequent seasons until this city has a legitimate opera house fit to house grand operatic performances.

of The Love of Three Kings and La Boheme.

Upon inquiry among music lovers we found that next to Miss Garden's sickness the gravest reason for the falling off of last year's attendance was the unavailability of the Exposition Auditorium for musical purposes. One of the strange features of this year's season was the fact that the expensive seats were fairly well occupied, but the cheap seats failed to be taken. We discovered that people who bought cheap seats last year were so disgusted with the acoustic faults of the Auditorium and their inability to see from those distances that they absolutely refused to attend this year except on rare occasions. It is therefore safe to say that as far as the public is concerned the Exposition Auditorium has seen its last days as an opera house, and we thor-

Two-Act Spanish Opera Entitled Alma Latina (The Latin Soul), by Giuseppe Miceli. Pleases Latin-American Music Circles in the Southern Metropolis—Composer a Clever Musician, But as Librettist He Does Not Meet Requirements

By BRUNO DAVID USSHER

Los Angeles, April 8, 1922.—Los Angeles had its own operatic premiere, that of the Spanish two-act opera Alma Latina, or, The Latin Soul, composed, produced and directed by Giuseppe Miceli, Italian conductor-composer, who has achieved recognition in Latin American musical circles. To sum up Mr. Miceli knows well how to write. He has decided ability for music-dramatic expression. He included arias, duets and orchestral intermezzos in his score which though they are never musically great are of charm in melodiousness and grace. Harmonically the score offers nothing new. In fact, Miceli is rather conventional in that respect as the entire work could not be pronounced as possessing musical individuality. Yet, it would be altogether unjust, if one would call this music "Kapplmeister Musik," as the Germans so

who rouses his patriotism, asks for his full consecration even unto death in the service of his country, and disappears with a warning of impending danger. Marcelo awakes and sings an aria of loyalty to his land. He is interrupted by Rita, a former Croatian sweetheart, who wishes to win back his love. As he repulses her she leaves with words of vengeance. Enters his fiancée, Martha, to whom he vows eternal love. A beautiful duet follows and his tale of the great decisive battle of the morrow. While he escorts Martha through the military lines Rita returns secretly and steals the military plans to take them to the enemy. Warned by an apprehension Marcelo and Martha return and detect the theft. They notice the shadows of a fleeing figure and Martha starts in pursuit while Marcelo breaks down, grief stricken and in re-



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We can not possibly afford to miss this opportunity to congratulate Manager Selby C. Oppenheimer upon the manner in which he faced most disheartening conditions. It is easy enough to be considered a fine manager when things go well and everyone is happy and contented, but the real manager reveals himself under adverse conditions. To keep on smiling and good natured and let no one suffer from one's grouch is the greatest test of true executive ability. And as far as we could observe Manager Oppenheimer proved himself efficient in most trying conditions, and he was duly rewarded. For the second week proved to be so much greater in financial returns than the first week that the threatened deficit of discouraging dimensions was materially reduced much to the relief of the guarantors. It was evident that Miss Garden's sickness contributed most to the financial burden, for as soon as she appeared the houses began to be practically sold out. The only really large houses prior to Miss Garden's appearance were those of the two Tannhauser performances, and those

oughly hope that those in charge of the War Memorial will see to it that the construction of the opera house and symphony hall will be started as soon as possible. There is enough money for these at hand. Why wait any longer?

Louise Given Incomplete Performance

On Wednesday evening, April 5th, the Chicago Grand Opera Association presented Louise with Mary Garden. It was Miss Garden's first appearance and the house was the largest of the season. San Francisco guaranteed \$15,000 a performance for the engagement of the Chicago Opera Association and when this much money is spent we have a right to expect complete performances. We do not care a continental what the reason was why the sewing room scene was omitted, but it seems to us when guarantors come forth and spend \$200,000 for a two weeks' opera season the least they can expect is to get complete productions. To give us Louise with one scene short is an insult to the San Francisco musical public and we do not care a snap who was responsible for the cut. While the scenic effects and the lighting system were mag-

(Continued on Page 12, Col. 1)

significantly term compositions which are nothing but unconscious reminiscences of composing conductors. There are trifling influences felt in the score, coming in the direction from Puccini. It is genuinely-felt music, and one might almost hope that Mr. Miceli will undertake to write the music to a libretto offering greater possibilities than that to Alma Latina. If he can free himself from a certain mode of making opera music a la l'italienne, go his own musical ways, he should produce worth while contributions to contemporary opera. Which brings us to the libretto.

Really, the book, written by Miceli himself, is little more than two scenes with scant dialogue, no choruses, and of utmost concentration as to detail of action. After a few bars of prelude the curtain rises, Marcelo, aide de camp to the chief of the Mexican army, is sitting in a simply furnished room. He has fallen asleep over the plans of the military campaign now in progress near Mexico City which his troops are defending against rebels. In his dream he has a vision of Mexico, as she appears to him in the personification of a heroic figure,

morse, deploring his coming dishonor and the grief it will bring to his mother. Martha's exit is vocally effective, though conventional.

As the next scene opens Marcelo is in prison. He has been court-martialed, condemned to die. His aged mother bids him farewell. The priest gives him consolation. Here, the composer uses the orchestra alone. No words pass between priest and prisoner, while the orchestra offers an impressive intermezzo. Just as a military escort is to take him to the "black wall" to face the firing squad, Martha enters, her garments torn, exhausted from a mortal wound with which she paid for the recovery of the precious plans of strategy. Dying, she kisses Marcelo farewell, with her last breath calling for the beloved national colors. As the Mexican tri-color is lowered to her to a kiss of consecration she dies. Marcelo, overcome by grief, breaks down over her lifeless body as her still form does not respond to his pleading cries of "Martha! Martha!" As the flag is spread over her body, the curtain is lowered.

In this final death scene, too, one feels

(Continued on Page 12, Col. 4)

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TWENTY-FIRST YEAR

THE SYMPHONY SITUATION

Notwithstanding repeated statements in the daily papers that it is definitely settled that Alfred Hertz is to be re-engaged for next season, and President McKee's address at the Palace Hotel indicating that Mr. Hertz would be offered re-engagement for next season, no official statement to this effect has been given out. Indeed, after discussing the matter with one or two gentlemen high in authority of the Musical Association of San Francisco, we are convinced that at present there is no intention to re-engage Mr. Hertz. It also appears from an interview with Mr. McKee in Saturday's Bulletin that the Board of Governors of the Musical Association of San Francisco is too proud to accept the \$10,500 subscribed in fifteen minutes at the Columbia Theatre on Friday afternoon, March 31st. The refusal to accept this amount is due to the fact that it is supposed to be conditional upon the re-engagement of Mr. Hertz. We might just as well talk straight from the shoulder and definitely announce right here that there seems to be no intention nor desire by those in authority to consider the wishes of the musical public and those guarantors in favor of Mr. Hertz even to the slightest degree.

We are not making this statement in any spirit of resentment. We merely wish to put the matter before our readers, because we have been urged to do so by quite a number of our friends. Now, the Pacific Coast Musical Review is neither published in the interests of The Musical Association of San Francisco, nor in the interests of Mr. Hertz. From a financial point of view the paper has not profited to any great extent from these symphony concerts, nor does it ever expect to do so. But this journal is published in the interests of the musical public and the musical profession, and when we discuss the symphony situation in its minutest details we do so purely from disinterested motives as far as we are concerned. We want to see that the public gets a square deal every time. And what we say in this editorial is meant to be for the best interests of the profession and the public.

During the last seven years we have had excellent symphony concerts. That there always exist differences of opinion regarding the manner of interpreting classic music cannot be avoided. Human beings will differ in their tastes, no matter what happens. But facts speak louder than

words. According to the records of the Musical Association, the guarantors have put up \$60,000 a season and the public has put up \$75,000. Only during the last week or two the public and guarantors added thereto another \$30,000—the latter amount being largely donated through fear that Mr. Hertz was going to leave. Hence the members of the Musical Association of San Francisco have given \$60,000, while the public and friends of Mr. Hertz have contributed \$105,000 so far, or almost seventy per cent of the total. And yet the Board of Governors seem to be in the attitude of refusing to recognize the wishes of those who have donated the larger share of this amount.

According to President McKee's statement in the Bulletin last Saturday receipts from subscriptions and single ticket sale amount to \$75,000; at an average price of \$1.50 a ticket, about fifty thousand people pay to hear symphony concerts. If we deduct the number of those attending more than once we ought to have at least 30,000 people in San Francisco hearing our symphony concerts. And still the Board of Governors, consisting of thirty members, do not recognize the wishes of thirty thousand music lovers. Ex-President Sproule, at the guarantors meeting in the Palace Hotel the other day, in replying to an inquiry by one of the guarantors as to whether the three years' guarantee asked for would include an extension of time for the conductor, said: "No. You have a Board of Governors. You elect your Board of Governors from year to year. The Board of Governors elects the conductor from year to year. If your Board of Governors selects a conductor you do not like, you can fire your Board of Governors."

This is all very nice, but once the Board of Governors has elected a conductor and signed a contract, it does not make any difference whether such board is fired or not. If he is a poor conductor he is saddled on this community for a year, and in the meantime the public will stay away from the concerts and the entire symphony situation becomes hopelessly muddled, for the deficit will be greater in proportion to the failure of the people to buy tickets. It is evidently Mr. Sproule's idea that the members of the Musical Association and the musical public have no voice in the selection of their conductor, and even if they desire to continue bestowing their patronage upon a conductor who is giving satisfaction, and the Board of Governors (with possibly the slightest kind of a majority) is able to oust him, then the members of the Musical Association and the musical public must suffer.

Here again we wish to say that we are not jotting down these facts in any spirit of resentment, but merely as a matter of information to our readers. The opposition to Mr. Hertz, as far as we know, comes from a very small number of people who ordinarily do not give a tinker's imprecation for music. However, they have enough money to assist in meeting deficits. It is evidently for the purpose of conciliating these elements that the movement toward the removal of Mr. Hertz (for after all the resignation is a forced one) has been started. Now, what seems to us most puzzling is the fact that the Board of Governors refuses to recognize the right of certain guarantors and the musical public to its opinion that Mr. Hertz ought to be retained, but it recognizes the right of Mr. Hertz's opponents to suggest that he should not be retained. Why should there be a distinction between those who like Mr. Hertz and those who do not? We cannot see the equity of the proposition, even though the officials maintain that there is nothing the matter but a mere lack of funds. For when this lack of funds is subscribed, there still remain more funds to be asked for, and the people are not even given the satisfaction to know whether their willingness to meet these additional funds would insure them the services of their favorite conductor.

The writer has followed a musical journalistic career in California since 1895, both on the daily and weekly press. We have studied the public

thoroughly and know musical conditions as well as anyone and possibly better than many. Prior to Mr. Hertz's advent in this city about 10,000 people attended symphony concerts. Three hundred guarantors subscribed \$30,000, and subscriptions and single tickets amounted to about \$20,000 a season. Today under Mr. Hertz's regime 60,000 people attend symphony concerts. Seven hundred and fifty guarantors pledge (according to latest accounts) \$80,000, and subscription and the ticket sale in general amounts to \$75,000. Prior to Mr. Hertz twelve concerts were given during a season. Now the orchestra gives about sixty concerts a season. If this does not indicate that Mr. Hertz has made good and that he has endeared himself to the public we do not know anything about musical conditions in this city and state.

Now, we are asked to give up a certainty for an uncertainty. The musical public has become used to Mr. Hertz's effective style of conducting. He has endeared himself to thousands of us because of his uncompromising musicianship. His opponents admit that he is an excellent musician and a great conductor, but that they don't like him personally. Ye gods, and little red fishes! If we had to boycott every artist whom we did not like personally for one reason or another there would be precious little art left in the world. The fact is, Mr. Hertz is one of the few great symphony conductors in the world, because he has been active for thirty years and has established his reputation through the force of his efficiency. We are now asked to give him up, and we are not told who is to take his place. We must let the Board of Governors of the Musical Association judge as to who is the best conductor for us. It has been our experience that it is unwise to give up one certain proposition until an equally good one or better one has been put in its place. It is disastrous from a musical standpoint to destroy anything without first replacing it with something as good or better. And as long as the Board of Governors asks the public to give up Mr. Hertz without telling the same who is to take his place, they will meet with bitter opposition.

When Emil Oberhofer came to this city with the Minneapolis Symphony Orchestra at the Scottish Rite Auditorium about a year ago the public of San Francisco had a chance to show whether they admired the academic school of conducting. The fact that even the Scottish Rite Auditorium could not be filled for these concerts proved that our people prefer the musicianship of Hertz to the Delsarte art of Oberhofer. Whether this is to their credit or not has nothing to do with this argument. We wish to call attention to the fact that if the Board of Directors should select a successor to Mr. Hertz who is not equally forceful, and poetic when the occasion demands, who does not accentuate rhythm and themes, then the public will stay away from the symphony concerts, and we hope that the Board of Governors will never put this prophesy to the test, for we KNOW the taste of our musical public. If the Board of Governors of the Musical Association of San Francisco has the right to demand recognition of its authority on the matter of selecting a symphony conductor even against the wishes of most of the guarantors and the musical public, then the latter have a right to select for themselves what they really want.

If 1500 people can guarantee \$10,000 in fifteen minutes then 30,000 ought to be able to guarantee \$100,000 in a month. If the guarantors and musical people of San Francisco really WANT Mr. Hertz and the present symphony orchestra retained they can call a mass meeting and see what can be done in the way of getting a guarantee of \$100,000 from 10,000 people under the leadership of some prominent public spirited citizens. We concede the right of the Board of Governors of the Musical Association of San Francisco to act as it pleases. But we also concede the right of the musical public to have what it wants when it is willing to pay for it. We believe the musical public wants Mr. Hertz. Let the public have a say, and if the public will subscribe the \$100,000 guarantee let us do away with the society element in our musical politics and let the musical public run the symphony concerts under the direction of leaders selected by the same.

The Duties of the Singing Teacher

LAZAR S. SAMOILOFF

Here are some of the duties of the singing teacher:

- To find out whether there are real possibilities in the prospective pupil.
- To make the pupil feel confident that the teacher possesses the knowledge and ability to bring out and develop every bit of talent the pupil may possess.
- To show clearly that it is not for the money recompense, but for the love of the art of singing and the ability of the pupil, that the teacher is interested in the student. In order to do this the teacher must be sincere in his work and possess a great deal of magnetism, besides knowledge and experience.

Love is the foundation of teaching everything, even singing. What you can do with a pupil by showing him that you are humanly interested in him and everything connected with his welfare, you could never accomplish by merely being precise and pedantic, even if you are the greatest of teachers.

Work and play must always be connected to keep the interest and ambition from lagging. No pupil should walk out of the studio after his lesson with tears in his eyes, feeling dissatisfied and unhappy. Even if things have not gone well, do not discourage him, but rather fill him with the determination to do better. He must look forward to the next lesson as a pleasure, not as a punishment.

The quality of the voice is expressive of the character of the singer. Of course, the quality of the voice will be greatly improved by proper voice placement, but it is essentially influenced by the character and mood of the singer. You cannot expect a singer to produce beautiful tones when he is feeling aggravated, harassed, discouraged.

It is, therefore, important to study the character of each pupil, to know how to approach each one individually. Some pupils will aggravate by telling them that they do not sing correctly, or that they are flat; you will gain nothing by telling them these truths. If you will start by saying, "You sing beautifully, but the tone was a little low" (even if it were a half tone flat), you will be more likely to attain your purpose.

Do not try to keep your dignity as a teacher by a velvet jacket, wonderful furniture in your studio, a colored girl at the door, and by wearing a silk hat and spats. Maintain your dignity by proving that you are really in possession of the truth about Voice Culture.

If there be a fault in a voice, locate it quickly, and go after it so that in a few minutes the pupil can see and hear the difference. Relaxation of the body and mouth, especially, will cause a tremendous change in just a few minutes. In this way you gain the confidence of the student at once.

To come as near as possible in contact with the pupil spiritually will help immensely in bringing out the finer qualities of the voice and artistic abilities.

Give the student freedom to express his thoughts and opinions. Do not stilt his expression by continually making him conscious of the fact that you are the professor and he merely a student. It frequently happens that the pupil is more talented and brilliant musically than the teacher, who may be a master of the technique of his art. In these cases, it is decidedly unfair to keep the pupil under the domination of the teacher's more limited talent. Give the young talent scope for their ideas; they may be worth more than many of the teacher's!

You would not think much of a physician who did not read the newest literature about medicine. The same applies to the singing teacher who does not keep up with musical events of the day by keeping in touch with artists and by attending most of the interesting concerts and operas. Discussing these with your pupils will inspire and encourage them.

Then if you can have your pupils sing for great artists, it will be a great source of inspiration to them. If any really great artist hears your pupil and honestly (not just for friendship's sake) compliments him on possessing exceptional qualities, it will mean more to the pupil than any praise from the teacher. And also it will set at rest the doubt which lurks in every pupil's heart, that perhaps it is only the money that causes the teacher to encourage him.

Go to the opera with students and point out to them the great difficulties the artists have to overcome before they receive the enthusiastic applause of the audience (not of the clique only).

Students are the most severe critics, and after two months' study consider themselves better than many artists of the opera. One of them went so far as to say that she did not want to see Farrar play often for fear of losing her own personality (which, incidentally, I should have been happy to have her lose). But all these things are necessary to develop their knowledge and bring out their best points.

Even if the pupil is a wonder, the proper presentation of him to the public requires a great deal of consideration, and it is the teacher's duty to see that he starts his career in a way that offers the most opportunities for a brilliant future. Of course, concert managers are supposed to do this, but without the guidance of the

teacher the pupil is left like a baby without parents. So many unforeseen problems confront the young artist that it is at this time that he needs the help and advice of the teacher more than ever. And it is for this reason that the teacher should be with the pupil at all early appearances to protect and encourage him. It is just as much the teacher's duty to discourage mediocre talent as to encourage those really talented. How many sad and unhappy lives there are, simply because too high hopes were based on a little bit of talent, or perhaps no real talent at all?

MUSIC TEACHERS GUESTS OF MRS. E. E. YOUNG

On Friday evening, March 31st, the San Francisco Music Teachers' Association held an interesting social meeting at the home of Mr. and Mrs. E. E. Young, Presidio Terrace. There was a large attendance of members. Matters of importance were discussed at length and necessary business was transacted. A decidedly novel program followed. George Kruger, program chairman, and Mrs. Young, instead of carrying musical coals to Newcastle, introduced Miss Katharine Edson, a charming interpretative danseuse, who gave a lively description of her visit to the Hopi Indians of Arizona, where she learned many of their dances and participated in some of their festivals. She said that when an Indian brave invites a young lady to a dance he furnishes her costume. She illustrated several of their special dances, accompanying the steps by a kind of sing-song or chant. Like the Japanese, these Indian dances often tell a story by the motions, figures and gestures. The famous Snake Dance must be rather appalling, as the Snake Men perform it with live snakes in their mouths, but Miss Edson, who has witnessed many religious ceremonies, stated that no other had ever impressed her with a greater sense of spiritual significance. The rest of the evening was devoted to social intercourse, and the coffee and hot doughnuts, now unanimously adopted as the M. T. A. menu for these monthly meetings, were served and enjoyed by all.

THE NASH CONCERTS

The Nash Ensemble announces a series of six recitals to be given in the Colonial Ballroom of the St. Francis Hotel, on the following dates: Tuesday evening, April 18th; Thursday evening, May 4th; Tuesday evening, May 16th, and Friday evenings, May 26th, June 9th and June 30th, at 8 o'clock. During the past few seasons the Nash Ensemble has introduced to San Francisco music lovers rare masterpieces of chamber music of many periods, in various combinations of wind instruments, strings and piano. Several of the programs each season give the auditors an opportunity to become acquainted with the lesser known instruments in classical solo and ensemble work.

Among the novelties to be presented during this series for the first time in San Francisco are the Wilhelm Hill Quartet for Piano and Strings, a Pergolesi Quartet, the Richard Strauss Concerto for French Horn, a Trio for Piano, Clarinet and Viola by Reinecke, a Sonata for Bassoon and Piano written by Saint-Saens a short time before his death last December, and the Lalo Violoncello Sonata. The personnel of the Nash Ensemble remains unchanged save for the addition of Emil Hahl, who was for many years one of the principal viola players of the Symphony Orchestra of Philadelphia and a member of the Schmidt Quartet of that city. The Nash Ensemble includes the following players: Miss Carolyn Augusta Nash, piano and violin; Orley See, violin; Emil Hahl, viola; Venceslao Villalpando, violoncello; Louis J. Previali, contrabasso; Brooks Parker, flute; Frederick C. Zeh, flute; Astor Lombardi, oboe; Nicola Zannini, clarinet; Frank Emil Haske, horn; Eugene B. La Haye, bassoon.

STANFORD UNIVERSITY ORGAN RECITALS

The organ recitals at Stanford University for the spring quarter will be resumed on Palm Sunday, April 9th, at 4:00 P. M. Mr. and Mrs. Samuel Savannah, violinists, will assist Mr. Warren D. Allen, University Organist, in the Palm Sunday program. Mr. Savannah will play solos and both artists will appear in works for two violins with the organ. The program will include compositions by Bach, Mendelssohn, Rimsky-Korsakov and others.

Beginning on Monday afternoon at 4:15 Mr. Allen will give a series of daily Lenten recitals in celebration of Holy Week, the programs for which will be announced from day to day.

On Good Friday, April 14th, there will be no afternoon recital but in the evening at eight o'clock the University Choir under the direction of Mr. Allen will sing Dubois' Seven Last Words of Christ. The soloists for this service will be Mrs. Ruth May Friend, soprano, Marshall Monroe, tenor, and Warren Watters, baritone. The service will be conducted by the Chaplain, the Reverend D. Charles Gardner, and the public is cordially invited.

On Saturday afternoon at 4:15 Mr. Arthur Hitchcock of Pomona College will give the organ recital. Mr. Hitchcock is pianist and accompanist with the Pomona Glee Club which appears under the auspices of the Stanford Glee Club at the University on Saturday evening, April 15th.

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Significant Music

By ROSALIE HOUSMAN

From the New Ditson's Lists

Space forbids mentioning all the interesting new publications from the Boston house, but there are a few of such outstanding merit, that it is a pleasure to enumerate them. First to hand are two piano compositions of the well-known Boston pianist and teacher, Heinrich Gebhard, a Mazurka Lente and Harlequin's Serenade; the latter has a particularly fascinating rhythm and ingratiating melody. It is moderately difficult and will delight the student for study and recital. There is perhaps more depth of beauty in the Mazurka, but it makes its appeal through its direct rhythmic quality. They prove Gebhard a composer of distinction. The name of Arthur Granfield is new—these various dances bear an opus one; his music has the simplicity and spontaneity which should be always found in "teaching" music. Danse Moderne and Mme. Waltz are particularly worthy of attention. Karl Rissland, well known for his excellent editions of violin classics, has edited Drdla's well known Souvenir; this is a simplified edition and within easy reach of the amateur. Of his own compositions, there are two of Op. 22, Southern Frolic and Souvenir du Danse, which invite inspection. Henri Kowalski's Salut a Pesth, a Hungarian March, has been arranged in duet form by Benker, and is very effective, not easy to play, the arrangement being well divided between the pianists.

Among the music collections in the Philharmonic Orchestra series are Coerne's own arrangement of his Valse Lente. It is for a small orchestra, such as is found in schools or colleges; none of the individual parts make great demands on the performers, and it is effectively cued, so that there will be little difficulty in getting adequate ensemble. There is a piano part in going from a simple little three note melody, with attractive little poems, on to more elaborate tunes, and it should represent a year's work to a musical child. It is just the sort of collection a young mother can use to begin her little one with, and in the short preface the supplementary help needed is indicated.

The little melodies in "An Afternoon Tea," an operetta for children, are simple and delightful, and have a melodic charm which will make them easy to remember. The play itself is amusing and bright. Both text and music are by Harry Hale Pike.

Sonate for Violin and Piano, Mortimer Wilson, Op. 14

The name of Mortimer Wilson is gradually receiving the recognition that his fine and sturdy musicianship deserves, and his larger works like the Sonate in question, the accolade of publication. I can only hope that interest will not cease here, just at the beginning of the high road. The Boston Music Company publish it, and it bears a dedication to Fritz Kreisler. Mr. Wilson has written a compact, modern work, with strong thematic material, keen understanding of both instruments employed, but better yet, is the fact, that he has given us, music of a kind, to rank with the significant sonates of Franck, Faure, etc., which are representative of the best of the Old World. It is in four movements, in strict form, though Mr. Wilson's manner of harmonic expression is free and alive to the many possibilities of the real present. There is no forced modernism, rather, au contraire, a spontaneous one, which makes us assured of his musical sincerity. It is difficult to pick a favorite section, one ought to hear the work to adequately judge, as it sounds well to me on paper. I sincerely hope some one in the West, with true pioneer spirit, will perform the music.

Sonate Noble, John Powell

We are all glad to welcome Mr. Powell's piano sonate which has recently been issued by the firm of Schirmer's. It is a glad feeling that works of this kind, in big form, are now appearing, even though intermittently. The public will soon realize that more than pretty songs are on the presses of the big publishers, though I admit they are most courageous in issuing the music of this sort. The sonate bears the title Noble; it in every way justifies its name. It is a big-felt work, for the composer's natural instrument, as we are all proud of Powell, pianist, and it makes no abnormal demands on the performer. Not that it is easy to play, do not misunderstand me, but it is indigenous to the piano, which much is not. There are four conventional movements, and a lovely theme and variations, quite the most interesting music of it all. Yet there is a charm about the Minuetto which is absolutely delightful. The entire work represents a side of American music which we are very proud of, and I am happy to say to my Western musical friends—here is a work we all must know.

Schirmer's Scholastic Series

In this well known edition recently appeared the third solo book for piano of Angela Diller and Elizabeth Quail, an excellent book of teaching material for the third grade student. These two prominent teachers have been editing and collecting splendid things for the early student, and this collection is in line with their well known ideals.

The XCI Psalm—Harry Rowe Shelley—a cantata for mixed voices with four part chorus and organ accompaniment, is a splendid piece of music, which can be used in any church or synagogue. Mr. Shelley has used the biblical text exclusively, and has written effective soli and choral numbers. It is really a long anthem, and the separate sections, into which the work falls, can be used individually, at the discretion of the organist or director. It is direct in style, easy to do, and devotional in spirit.

Songs Series From Carl Fischer's

I find that Fischer's have published several interesting series of things of well known composers, three well arranged spirituals of Clarence Cameron White, which are true to the type they are taken from, and which never are over-elaborated; two well written songs of H. O. Osgood, which have a Celtic flavor, and which are very singable—Beyond Kampal's Hills and I Held Your Heart, are their names, and they have been heard on a number of recent programs.

Of the seven songs that they have published of Dirk Foch, a Hollander, who has come to stay with us, it is difficult to select one's favorite. Mr. Foch has an infinite variety of style—some are expressed in most modern idiom, and others have the naivete of the experienced musician. Mystic Night with its apparent distant modulations, is very lovely, and full of color, perhaps, too, a touch of Strauss, yet a beautiful mood picture. Some, like A Chinese Ode, and Sage Advice, are more reminiscent of Hugo Wolf, though they have not his inspiration. In fact, all the seven songs are worthy of serious attention, and will suit every taste. Musically, they are above reproach.

Along the Hwang-Ho is a song cycle of Wm. Lester's to text of Frederick Martens, which has some of the Chinese color its title implies. It is issued for high voice, and also low and medium. The songs are well contrasted—dramatic, and above all, vocally effective. But really Chinese as the Griffes songs, they are not. But the people who appreciated Lester's cycle, Out of the East, will find a good companion series in these.

Frankly Ballads

Every once in a while, among the music received, I find a melody ballad. So I have let them collect, till now I have a fairly representative collection of them, and they are like summer fiction, light in content.

My largest list is from Witmark's, who have established a record for the number of successful easy songs they publish. Their best known composers are Frederick Vanderpool and Arthur Penn. Of the former, Banished, which is dedicated to and sung by Rosa Ponselle, is the successor of Values,—Heart to Heart, a decidedly sentimental song, and Pegeen, a waltz song with an Irish inflection. Mr. Penn's When May Is Turning to June, bids fair to be popular, though I personally prefer Your Spirit, which is far more "modern" than one expected, and the Irish Colleen of My Heart, to attractive words by Grethen Dick. Then to mention a few others, let me call your attention to The Sands of Millane, of Wm. Stickles; They've Hung Bill Jones, by Lane; Ralph Cox's gypsy song, Sun, Sky and You, and a novelty which Cecil Fanning is featuring. Left, which is decidedly effective.

Boosey's sent me a number of their successful songs, which plainly show the difference between the taste of American and English requirements. The average poetry is not as good as we demand, but the pianist is given more to do than we find among the American publications. Wilfred Sanderson is one of their BIG GUNS, and he has the knack of sentimental music to a fine point. The Stars Have Eyes is typical; The Dream Canoe of W. H. Squire, with an elaborate piano part, is melodic, and good to teach; For Every Day of Kennedy Russell is average; A Lake and a Fairy Boat, to words of Thomas Hood, and with music by Berta Hecker, has an arpeggiated accompaniment which helps very much, and Alvin Wiggers (unmusical name) has A Bird in Arcadia, which he dedicates to Galli-Curci, who has used it. It has not the usual coloratura passages, but lies high and isn't as easy as it looks.

The Music of The Pilgrims, Waldo Sedden Pratt Published by the Oliver Ditson Co.

The publication of his booklet is most timely, as the tercentenary of the landing of the Pilgrims is being fittingly celebrated this year at Plymouth, where the Pilgrims first knew their Promised Land. It is an enlargement of a paper, read to the International Council, held last year in Boston, and discussed at length the old psalm tunes, which the Pilgrims brought over from England, and which they used in their daily worship. Musically, as well as historically, it is most interesting reading, and the old tunes are typical of the undeviating faith of those older people. Looking over these old hymn tunes, it is of interest to notice that many are influenced by a modal line, some, in fact, are so definitely so, that if one should harmonize them, this must be the first consideration. Very wisely, Mr. Pratt has left them unbarred, as the rhythmic line seems very free. Some have been carefully harmonized at the end of the book, to show the possibilities; but, to my thinking, it will require a very skillful as well as sensitive creative musician to do them justice.

A FEW ENGLISH SONGS

There was a time one could say that English songs were fast coming into their own, but that time has long since passed and we now find ourselves reviewing and recording a selected list of the most popular ones. They have been made so by well-known artists, artists on concert and operatic stage, irrespective of their nationality, for the foreign artist is now fully aware that we are presenting worth-while material.

Reinold Werrenrath, who is an exponent of the better class of English song, and a scholar in English musical literature as well, has once again had great success in presenting all-English programs, his last one having been his Carnegie Hall recital January 9th of this year. Among his most successful numbers along with folk and other songs have been—a new song by Arthur Penn, Colleen O' My Heart (which he sang at the January 9th concert) and Smilin' Through, by the same composer. The press notices from all over the country have corroborated the baritone's opinion of their worth and have accorded them generous praise.

Smilin' Through and a companion piece by Frederick

Vanderpool, Values, have had recognition from so many of the best known artists, not only in the concert field but also in the operatic, that a complete list would seem almost like reading a roster of the Metropolitan and Chicago Opera Companies. Just to mention a few who are constantly using one or the other, or both of these songs: Clarence Whitehill, Reinold Werrenrath, Thomas Chalmers, Dorothy Jardon, Lenora Sparkes, Marie Tiffany, Jeanne Gordon, Cyrena Van Gordon, Florence Macbeth, Frances Alda, Claudia Musio, Paul Althouse, Martinelli, etc.

A Negro Spiritual that has had considerable fame is Golden Crown, by Rupert Graves and Herman Gantvoort. This song has attained an enviable position among the well-known spirituals. Oscar Seagle, Am-parito Farrar, Ernest Hare and Frank Croxton have used it on all occasions, not only for its beauty and simplicity of form, but because they have found it what an actor would call "an encore proof" song. It never fails to demand a repetition.

The Light is among the most useful as well as popular songs to come off the 1920 press, for although it has a great dramatic and musical appeal, it also has the spiritual and uplifting qualities of the sacred song, hence it has served the purpose of a double vehicle for the artists who are responsible for its introduction and continued popularity. Among the better known names on whose programs we find it are: Alessandro Bonci, Fred Patton, Charles Harrison and Greek Evans.

Mammy Dear, by Frank Grey, and Sunrise and You, by Arthur Penn, are among the most popular ballads that the concert and recording lists have shown for some time past. Edward Johnson of the Chicago Opera Company has been using both songs, having recorded the latter, and other artists who sing them are Elsie Baker, Barbara Mautel, William Simmons, Jessie Lee Masters, Olive Kline, Lenora Sparkes, Alice Moncrieffe, Earle Tuckerman, George Meader, Paul Althouse, James Stanley, Grace Nelson, Will Oakland, John Hand, George Reimherr, Gordon Kay and Harvey Hindemeyer.

My Little Sunflower, Goodnight, a delightful southern lullaby, has had the distinction of being featured by Carolina Lazzari, Lenora Sparkes, Cyrena Van Gordon, Olive Kline, James Stanley, Marie Morrissey, Jeanne Gordon, Earle Tuckerman and Alma Bruce Beck.

Victor Herbert's Molly, though not of the most recent English numbers, has still continued to so interest and please its hearers whenever it has been programmed or used as an encore by John McCormack, Reinold Werrenrath and that young singer of musical comedy fame, Colin O'Moore. The Werrenrath record continues to be a regular "omnipresent" in all homes of other nationalities as well as those whose flags carry a golden harp with a green background, though it has very obviously the Irish appeal.

Another of the songs that has continued to hold its own along with the Victor Herbert number is Clay Smith's Sorter Miss You, which was made popular on a record by the famous Diva of the Metropolitan Opera Company, Madame Frances Alda. This song has been programmed by her and many other leading concert artists, and strange to say, its appeal has been so universal that we find it not only in the repertoires of the most famous musical lights, but also on the programs of every Chautauqua singer on record. After the name of Alda with which this song is closely associated, we notice others: Oscar Seagle, Arthur Middleton, Florence Otis, Alice Moncrieffe, Marjorie Maxwell (Chicago Opera Company), Flora Perini (Metropolitan Opera Company), Cecil Fanning, Charles Harrison, Marie Morrissey, etc.

COMMUNITY MUSIC IN OXNARD

Through the agency of Community Service the town of Oxnard is undertaking a program of musical activities in connection with the recreational work of that organization along other lines. Tuesday evening, January 31st, the first community musical evening was held at Oxnard. On this occasion the musical features of the program were furnished by the solo quartet of Temple Emanu El of Los Angeles, under the direction of Gage Christopher, well known baritone and musical director, whose members gave a most delightful program of solos, duets and quartets.

The members of the quartet are: Miss Ruth Dickey, soprano; Mrs. Max Breetwor, contralto; Lore Ludwick, tenor; Gage Christopher, basso, with Mrs. Nellie Blankenhorn, accompanist. Among other numbers the quartet featured several selections of traditional Hebrew melodies from the service of the synagogue. Following the formal musical program Mr. Christopher led the audience in a brief community "sing."

The music department of Oxnard Community Service, of which Paul Lehmann, prominent merchant and music patron of Oxnard, is chairman, has plans for a series of these community programs and also for the organization of a choral society. During February the department was supervising a class in community music with the assistance of Alexander Stewart, Community Music organizer for California for Community Service, Inc.

The Greek Theatre management makes the announcement that the support of the San Francisco Symphony concerts by the East Bay public was greater this year than in any previous season. Harmon Gymnasium was practically filled for the final concert on March 22nd. A fall season is planned, for which over 700 subscriptions have already been received. This is larger than the total number of subscribers for the fall season of 1921. Full plans for the fall season will be announced later.

MEROLA TO CONDUCT OPEN AIR OPERA

Amphitheatre Seating Twenty Thousand People Now in Course of Construction and Productions to Introduce Distinguished Artists

In the San Francisco Examiner of April 12th we find the following interesting announcement:

"An open air opera theatre, which will seat 20,000, is planned for Stanford University's million dollar stadium. Contractors are building the open air auditorium and the immense stage. The opera season, which will bring many of the most famous voices in the world here, will be held in June. The theatre will be the largest of its kind in the world. Maestro Gaetano Merola of the Metropolitan Grand Opera Company will be the directing genius. He plans to bring the largest ballet and chorus ever seen on an operatic stage for the open air season at Stanford University next June.

"The Stanford Endowment Fund, the Organ Memorial Hall Fund, the Stanford Clinic of San Francisco and the Home for Convalescent Children on the campus will be the beneficiaries. After many trials, lasting several weeks, experts have solved the acoustic problems of the huge stadium. The seating plan has been so arranged as to give a clear view of the stage from each of the 20,000 chairs. They also say that it will be possible to hear the artists from every seat.

"Director Merola, who has been a leading director of operas for many years in New York, Chicago, London, Paris and Milan, promises some of the world's most famous voices for the June season. Among the noted stars will be Giovanni Martinelli, tenor of the Metropolitan Grand Opera Company. This will be Martinelli's first visit to the Pacific Coast. Merola will have a program of operas which will include the most popular of the classics."

AN UNINTENTIONAL OMISSION

In the report of the first recital of the Berkeley String Quartet which appeared in a recent issue of the Pacific Coast Musical Review our informant unintentionally omitted to include the name of Miss Elizabeth Simpson, who was the pianist of this occasion. Although a little belated we wish to add here that Miss Simpson, the well known Berkeley pianist and pedagogue, proved herself an ensemble player par excellence. Her fluent playing in the E flat Beethoven Quartet blended in a highly artistic and unobtrusive fashion with the string instruments. Miss Simpson shared no little in the success of the new organization, and her recognition was well deserved. The second event of this series of two concerts by the Berkeley String Quartet took place last Tuesday evening, and we shall publish a review of same in the next issue.

MRS. ABBIE GERRISH-JONES SUSTAINS LOSS

The many friends of Mrs. Abbie Gerrish-Jones, Seattle representative of the Pacific Coast Musical Review, will be sorry to hear that she sustained the loss of her mother recently, who lived in Sacramento for many years and was known as Mrs. Sarah J. Gerrish. She was a native of Northampton, Mass., a woman of unusual personality, greatly beloved by everyone she became associated with and respected for her fine character and principles. During the zenith of her career she was possessed of a beautiful soprano voice and well known in musical circles. Mrs. Jones came to California to attend the funeral. Mrs. Gerrish was laid to rest beside her husband in Sacramento. She was a pioneer and belonged among the oldest and most beloved residents of the State capital.

AN HOUR OF INTIMATE PIANO MUSIC

The first Musicales Intime given by Miss Constance Beardsley at La Gaite Francaise on April 4th brought out a small but keenly appreciative group of musical people. It is predicted that the rare enjoyment afforded Miss Beardsley's hearers by her exquisite rendition of the various numbers on her program—chosen from the more familiar compositions—and her interpretation, displaying a great depth of imaginative portrayal, will set the seal of popular approval on musicales of this nature, of which Miss Beardsley's Hour of Intimate Piano Music is an innovation. The program presented on this occasion was as follows: Fuga, Preludium (Bach); Prelude, Prelude, Mazurka, Waltz, Funeral March (from B minor Sonata), Etude (Revolutionary) (Chopin); La Cathedral Engloutie (Sunken Cathedral), (Claire de Lune, Arabesque (Debussy); Au Couvent (At the Convent) (Borodine); Serenade, Polchinelles (The Clowns) (Rachmaninoff). Miss Beardsley gave for her encore Rachmaninoff's well known Prelude in C sharp minor.

MAUDE G. McFAUL.

THE CORRECT ATTITUDE TOWARD GERMANS

We take pleasure to reproduce here a portion of an editorial from the San Francisco Call of April 10th in which the new American Ambassador to Germany is lauded for his courageous words delivered recently in New York. We trust that some of our readers will paste this in their hats, and show it to some of their friends who seem to think that the war is not yet ended. Here is the quotation:

The United States has sent an ambassador to Germany again, the first in five years, and it is important that the people of this country should know the spirit in which he goes to that land, once so proud, now so humbled. His name is Alanson B. Houghton, a business man, who manufactures glass at Corning, N. Y. He was given a dinner just before he sailed and he listened to many speeches. He replied: "May I express my gratification that you have not addressed me as if I

were a missionary about to start for the Cannibal Islands?" Though he did not discuss the details of America's foreign problems he did say: "If I cannot discuss the problems themselves I can, perhaps, with some show of propriety, comment on the mental attitude in which it seems to me these problems should be approached."

"First and foremost I do not believe in the moral or spiritual or even the economic value of hate. Hate serves no useful purpose. It is far more dangerous to those who hate than to those who are hated. It leads only to confusion and destruction. And as I leave this country I have in mind far more the hundred years of peace and friendship and abundant good will which bound the German and American peoples together than the few years of war and misunderstanding which have separated them. I want to renew and strengthen again those ancient ties of respect and mutual service."

"We cannot ourselves be happy and contented as a nation so long as our own fellow citizens of German ancestry are unhappy and embittered by a sense of injustice. Surely a better understanding must be sought by all. Moreover, I know no reason why we should expect a great and proud nation to do something which, under similar circumstances, we ourselves would not do. The war is ended. The loser to its ability must foot the bill. But its causes, the apportionment of blame or guilt, are matters which, frankly, I, for one, will not longer discuss."

Henrik Gjerdrum's younger pupils gave an interesting recital at Mr. Gjerdrum's new residence studio, 2321 Jackson Street, on April 1st. About fifty guests were



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present to enjoy the well rendered program which opened with the second movement of Beethoven's Fifth Symphony in duet form played by Miss Helen O'Shaughnessy and Mr. Gjerdrum. The children's program followed, the following numbers being played in excellent manner: Pixies Waltz Song (Brown), Clair Weidenmuller and Adele Gantner; Brownies (Reynolds), Alfred Esberg; Golden Star Waltz (Streebogg), Ethel and Einar Wennerblad; Pixies Good Night Song (Brown), Claire Weidenmuller; Study in G minor (Heller), Constance Ramaciotti; La Grace (Bohmi), Maude Weidenmuller and Maria Lehner; Hungarian Dance (Brahms), Alfred and Ernest Esberg; Papillons Roses (Thome), Bessie O'Shaughnessy; Berceuse (Godard), Maude Weidenmuller; Mazurka (Ganne), Bessie O'Shaughnessy and John Gantner; Simple Confession (Thome), Ernest Esberg; Valse de Concert (Newland), John Gantner; May Bells (Bohmi), Adele Gantner; Two Spanish Dances (Moszkowski), John and Vallejo Gantner.

Elsie Cook-Hughes, the brilliant pianist and accompanist, played the accompaniments for Joseph Schwarz, the noted baritone of the Chicago Grand Opera Co., on Monday, March 27th, when he sang at the Oakland Radio Station. The selection was the Prologue from Puccini. Mrs. Hughes also scored a decided artistic success when appearing as accompanist to May Mukle, the distinguished English cello virtuoso, at several of her concerts here.

Sir Henry Heyman, who always favors us with reports of interest to musical readers, told us upon his return from his Eastern trip that he met Adolphe D. de Castro in Los Angeles recently. Mr. de Castro was formerly known as Adolphe Danziger and was resident of San Francisco for a number of years. He was known to music lovers because of his excellent criticisms in the News Letter and other publications. Mr. Danziger recently published a book of poems entitled In the

Garden of Abdullah and Other Poems which has created quite a furore in literary circles. In explanation of the change of name we quote from an announcement presented to us through the courtesy of Sir Henry Heyman which reads as follows: "Mr. Adolphe D. de Castro, formerly known as Adolphe Danziger, Ex-American Consul at Madrid, Spain, and member of the bar, Supreme Court of the United States, has the honor to announce that by order of court, effective October 18th, 1921, he has been permitted to resume the ancient name of his family and will hereafter be known under the name of Adolphe Danziger de Castro."

Miss Carrie Jones, pianist, gave a musicale on Sunday, March 26th, at the studio of Alma Schmidt-Kennedy, 1537 Euclid Avenue, Berkeley, when she presented the following excellent program in a most artistic manner: (a) Rondo, G major (Beethoven), (a) Fugue, A minor (Bach); (a) Phantasie, Op. 17 (First Movement) (Schumann), (b) Papillons (Schumann); (a) Peace of the Woods (Grieg), (b) Puck (Grieg), (c) La Fileuse (Raffi), (d) Etude, Op. 25, No. 6 (Chopin), (e) At the Fountain (Scholtz).

Ferris Hartman, for many years one of the most popular and most artistic comedians of light operas ever appearing in San Francisco, is a resident of this city, having come from Los Angeles, where he was active in the motion picture industry, and says that he, together with Paul Steindorff, upon the urgent request of hundreds of light opera enthusiasts, is organizing a company to give a season of light opera in the bay region. Particulars will appear as soon as plans have progressed further.

Miss Lillian Hodgehead, member of the faculty of the Ada Clement Music School, introduced her pupil Ruth Cook in a piano program at the school on Friday evening, March 10th. The following compositions were excellently interpreted and showed diligence and adaptability on the part of the young musician: Prelude in C minor (Bach), Sonata, Op. 35 (Scriabin); Nocturne, Op. 37, No. 1 (Chopin); Scenes From Childhood (Schumann); To a Wild Rose (MacDowell); In Autumn (MacDowell), Clair de Lune (Debussy), Waltz, Op. 20, No. 3 (Karganoff).

Warren D. Allen, organist of Stanford Memorial Church for the week beginning Easter Sunday, as follows: Christus resurrexit (Oreste Ravanello); In Paradisum (Th. Dubois); Easter Morning (Otto Malling); Hallelujah Chorus (from The Messiah) (Handel). Tuesday, April 18th, at 4:15 p. m. Sunday's program will be repeated. Thursday, April 20th, at 4:15 p. m.; Three Pieces, Op. 29 (Pierne); Prelude in G major (Mendelssohn); Triumphal March (T. Tertius Noble).

The Pacific Players, under the direction of Nathaniel Anderson, will give its fourth production, which will include a musical program by Mrs. Anna Morse. The selection of the playlets is an odd one and calculated to permit the audience to indulge in emotions of varied nature; they are by the same author, Susan Glaspell, namely, Trifles, and Suppressed Desires. In the one, suggestion is strongly felt, and in the other psychoanalysis is treated with bold humor. The players are Paul Merrick, Dudley R. Douglas, Mr. Anderson, Winifred Buster, Jane Seagrave and Ethel Darling. The performance will be at Sorsos Hall, 536 Sutter street, Tuesday evening, May 2nd.

CLUB FEDERATION CONVENTION NUMBER

During the course of a musical season the Pacific Coast Musical Review is frequently asked for advice by resident artists how to introduce themselves to the musical clubs of the State. Since there is no music club directory and since there is no complete list of clubs and officers published there is no way to reach the musical clubs except through inquiry in managerial offices. But managers are not anxious to give lists they have compiled carefully for years to anyone who may ask for them. Now, this year San Francisco is the convention city of the California Federation of Music Clubs and about seventy or more of these clubs will be represented in this convention. Some of these engage artists at liberal remunerations, others do not pay so very much, but most of them are in the field for artists next season. The Pacific Coast Musical Review will publish a convention number on April 29th, one day prior to the opening of the Convention, partly to show what the musical clubs of the State are doing and bestowing credit upon their officers, and partly because this will be a fine opportunity for resident artists to introduce themselves to clubs by means of announcements and biographical sketches, prior to the new season and in sufficient time to escape a full list of bookings. The wide-awake artist or musical organization will see the excellent chance he has here to assure some engagements for the new season of 1922-1923. For further announcements see another page of this paper.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, April 10.—Mary Garden and her operatic caravan are in town and the town is lining up in haste. Of course there is little to say yet about the local season as this letter will leave just about at the hour when the curtain goes up on L'Amore de Tre Re, the opera repeated from last year by request. A capacity audience will be present.

Queen Mary of Opera Land received the press representatives in audience last evening. To judge from the printed quotations she is never in need of a subject, even if it be the latest murder in Oklahoma City. Mary said that she would like to become a detective as she is interested in meeting criminals, such as murderers. Maybe she will become District Attorney for Chicago in case she does not remain directrix, though she intimated that she might remain at the helm of the Chicago Grand Opera Association, provided the people of the windy city surrender 500 hostages to the tune of \$1000 per annum for five consecutive years.

As I said, Mary Garden is eager to get into the detective game. She has "created" so many roles and made them famous, that I am not sure whether Mary Garden would not really be the very person to stop our national crime wave. Thus it will be of interest to Pacific Coast Musical Review readers to have a verbatim quotation of Mary Garden's hint at her future vocation. The clipping is taken from the Los Angeles Times: "I am just crazy about crime," she confessed. "I think I shall end my days as a detective. I want to meet all the murderers, personally, and find out just why they take people's lives. You know what makes me mad? It is the members of my own sex. Think of that charming officer killed by Judge Day. Think of shooting down such a splendid man without warning. It's a pretty life Mrs. Day has to face. Oh, there's more real tragedy in the real world than in the reel world, I tell you. And yet, the greatest tragedy is the slaying of human souls with bitter words, not the spilling of blood with knives and guns."

If Mary turns a Lady Lombroso, I would not be surprised to hear that universities will vie with each other in offering her a chair and make her doctor honoris causa for criminology. Apropos, we shall not hear her in that charming role of the Juggler of Notre Dame, as the bill has been changed to Louise, another role she has made famous. The substitution of the Charpentier work has been undertaken by public request. Edith Mason took the place of Rosa Raisa at the open air concert given under the auspices of the Los Angeles Evening Express. Miss Raisa is suffering from a slight cold but will sing the part of Malella tomorrow night. Stupendous preparations have been made by Impresario Behymer and his captain of publicity, Miss Rena MacDonald, to set the public stage for the event of the season, the coming of the Chicago Grand Opera Company. Newspapers are featuring the various performances during the coming week in unprecedented manner, while many stores are featuring stars and operas in striking individual ways. Los Angeles is realizing the artistic momentousness of this visit and is standing back of its veteran impresario. On the other hand, there is no gainsaying in pointing to the fact that the week, including the present Lenten



season and nearness of the Easter holidays with its excursion temptation, have somewhat slackened the sale of tickets. Of course the prices of tickets are none too easy on the average-sized purse. To that must be added the influence of press dispatches telling of Miss Garden's indisposition which, however, were forcefully counteracted through announcements from the Behymer office dwelling on the splendid repertoire offered here with casts as scheduled, including Mary Garden herself. As an educational event, too, the visit of the Chicago Opera Company is being featured in unexcelled manner. Several public lecture courses are given by teachers and clubs, and the Extension Division of the University of California is holding public lectures every afternoon. Dr. Bruce Gordon Kingsley presenting the various operatic subjects, one every afternoon.

Los Angeles is looking forward to a week of music-dramatic brilliancy. L'Amore de Tre Re and Salome are more than sold out, while receipts for Jewels of the Madonna, Thais, Romeo and Juliet, Louise, and Tannhauser, are swelling fast in the sign of waiting lines at the box office.

Tchaikowsky's Fourth Symphony found an enjoyable performance by the Los Angeles Symphony Orchestra under the Rothwell baton at the last Popular Concert. The public was distinctly thrilled by the vitality of color and rhythmic vigor Mr. Rothwell infused into the reading. This symphony is one of the pieces de bravoure for the orchestra who thrill their audiences, specially in the pizzicato movement and the forceful closing movement. Mr. de Busscher's oboe playing was one of the lovely individual features of the performance. W. E. Hullinger manages well the rapid piccolo phrases in the Scherzo. Somehow I think the first and second violins, grouped together on the left, proved somewhat dominant as to blending of tone, while I am glad to say, that the recent change in seating of the orchestra undertaken by Mr. Rothwell has been often very pleasing in ensemble effects. This symphony was played here by the New York Philharmonic last year, and I remember particularly how the eminently colorful pitch of the timpani in the first movement contributed to the total effect of their performance. Now, the timpani used yesterday, did not have that quality. They proved to be only rhythmic accents and accelerators, but had not the color value which made those of the New York Philharmonic more than a mere percussion instrument. Not to be misunderstood, I should add, that Charles L. White, our timpanist, is a fine player.

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New to Los Angeles was the Dance of the Amazons by Liadow. To judge it from one hearing I cannot but think it disappointing. It is heavily scored, but has little to say, and ends abruptly before a real musical climax is attained. Calmon Luboviski, member of the first violin section, was the soloist in the Symphony Espagnole. His playing had business, technically and as regards interpretation. There did occur occasionally tonal shortcomings, slight impurities of pitch in rapid, highly written passages, thus the pure color as well as transparency of his tone, which had won him so many admirers during the briefness of his residence here, was not always present. Perhaps Mr. Luboviski was tempted to force his tone at times, thus handicapping it somewhat in size and quality of tone during intricate presto episodes. This is merely an assumption, for in its entirety his performance was one showing rare poise and truly unusual skill of execution. Even during the most treacherous passages his bowing possessed that magically compelling force which charges the tone with convincing vibratory power, only inborn musicianship and fluent virtuosity combined can produce. His legato work is of the kind one might call "bel canto of the violin," pouring forth luscious sweet tones of glowing timbre and roundness. Was his technical command already impressive, then Luboviski also swept his audience with him through his interpretative eloquence. Thus there was a volume and intensity of applause after every movement and specially at the close, as has not often reverberated in the Auditorium.

Sunday afternoon, April 23, Louise Elsie MacPherson will be the piano soloist at the Popular Concert, in the E flat concerto of Liszt. Mr. Rothwell has chosen Elgar's Military March, No. 1, Death and Transfiguration by Strauss, and the Carmen Suite No. 1 by Bizet, for the orchestral part.

Ignaz Paderewski and Mme. Paderewski paid a short visit to Los Angeles. They stayed only two days, spending them very quietly, then returning to Paso Robles. Mr. Paderewski's huen retro.

Masterful technic and again almost utter lack of personality is the artistic resumé of the Godowsky piano recital which attracted a record attendance of pianists. It is hard to say anything new about Godowsky's art. It is technically as perfect as can be imagined regarding the material duty of his marvelous fingers. I use the word material purposely, for it is the only one which to me expresses the genius of motion that operates his digits. I am told that Godowsky possessed fascinating personality as a pianist. Of recent years it would seem that he spells technic with a very large capital "T", while tone i. e. coloring and shading, also tempo, with "ts" of minor size. True, his gradations from piano to the finest pianissimo cannot be surpassed. (Though as in certain or rather most coloratura voices one misses color.) His piano and pianissimo are wonderfully volatile, but their counterpart upwards into the mezza forte and forte again are disappointing, for once more, they lack color and warmth and expression. Godowsky's playing is dry and his phrasing is cold, about as full of life and as graceful as plaster casts taken from Grecian statues. For a short while the "divine spark" in the artist radiated expression. That was during the latter part of the Chopin B minor sonata, in the Scherzo and the Finale. Even his Chopin, for which he is famed as an interpretative artist, impressed me generally more as pencil-drawings than as paintings, not being colorful. Rhythmically Godowsky gave joy in the opening Brahms number, the E flat Rhapsody, opus 119, No. 4. The paleness of his tonal palette

was less noticeable in a group of French and Russian moderns who did not wait. Heated and pastel tinting. Here his insupportable technical poise once more riveted attention. The program was too long. Hence an omission of his own arrangements of Rameau's pieces and selections from the Tchaikovsky, which would not have been missed, for as musical creations they are negligible. Only his arrangement of an Angeli by Chopin, and that of a Gigue by Locely are interesting. But as for Godowsky's evident gift for thematic development.

Riverside news contains excellent reviews of the last concert given there by the Philharmonic Quartet (formerly Noack Quartet), which characterize the performance as one of the highwater marks in the local musical life. Special reference is made to the playing of Pasacaglia for violin and cello alone by Sylvain Noack and Ilya Bronson. The quartet will give a concert in Santa Barbara next week.

Delightful indeed was the concert of the Woman's Lyric Club. The chorus may have shown greater skill when singing more exacting works, but as to loveliness of tone and winsome expression the organization has hardly done better work, especially as these standards were maintained during the long request program. Conductor J. B. Poulin and his gifted associate, Mrs. M. Hennion Robinson, accompanist, may really be happy of the success to which they led the chorus. Other musical events taking place the same evening prevented my enjoying the entire program. I would dwell specially on the beautiful ensemble singing of the double quartet, astoundingly attractive in quality and blending of tone, also in finish of presentation. It is greatly to be hoped that this group of singers, consisting of Pearl Berry Boyd, Nellie Coburn Walker, Electa Felt Ferry, Mary Terleworth, Clare McComas Robinson, Ethel Gerber Loucks, Elizabeth Mosher Biehl and Cornelia Glover, will be featured again before very long, as they occupy a unique position in our musical life. Perhaps they will give us then also more "solid" musical "food," for they have the qualifications to present compositions of deeper values. In keeping with the rules of a request program, all the soloists were chosen from the ranks of chorus members. Thus Mesdames Electa Felt Ferry, soprano, Mrs. Clemma Budlong, contralto, Elizabeth Mosher Biehl, contralto, and Mrs. True Hartshorn, soprano, reminded us to the accompaniment of cordial applause what good individual vocal elements compose this organization. Mrs. Electa Felt Ferry (Incidentally an artist pupil of Mrs. Bertha Vaughn), won special appreciation from her hearers. The Los Angeles Trio, May Macdonald Hope, piano, Calmon Luboviski, violin, and Ilya Bronson, cello, were the only "outside" soloists bringing chamber music of Arensky and Tchaikowsky to a new and enthusiastic audience.

This same trio won a brilliant success under adverse conditions, caused by indisposition of two of the three members. The very chamber music qualities which made the concerts of the Los Angeles Trio such outstanding events were happily evident in spite of the obstacles of ill-health, to which some less effective moments must be traced. Of the two trios, the Saint-Saens (F major, opus 15), and Tchaikowsky (A minor, opus 50), the first was more enjoyable, as it gave the strings fine opportunity to be beautiful legato playing, specially in the first two movements. Mrs. Hope's finely adapted

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THE WEEK'S MUSICAL EVENTS IN LOS ANGELES

(Continued)

piano part was particularly pleasing in the Scherzo with its quick changes from legato to staccato. Lubovskiy's tone was of pleading appeal, specially in the second movement. Bron-on's fine breadth of tone and virile phrasing was one of the features in the Tschalkowsky trio. Giving the pianists a well-earned pause, violinist and cellist united their splendid art in the great Passacaglia built on a Handel-like theme by Halvorsen, originally written for violin and viola, the latter part set by Michael Press for cello. Both players excelled in style, minuteness of polyphonic detail, pitch and strength of phrasing that evoked an outburst of applause. It is an extremely difficult work, skillfully woven in variation form, but of such continuity and natural sequence that one realizes hardly its thematic terseness. Working up to something akin to an organ in the cello, magnificently sustained by Mr. Bronson and showered with brilliantly florid work in the violin, the Passacaglia proved a triumph to both players. Mrs. Hope earned a special ovation thanks to her commanding hold over the pianistic difficulties of the Tschalkowsky work.

That charming spirit in which the graces of music and hospitality mingle during affairs of the Dominant Club, made their spring program a double success. Mrs. Bertha Vaughn, president, and Miss Adele Freebey, program chairman, may well be pleased. Frieda Peycke, popular because of her dramatic readings, offered a double group of her own writings which resulted in several encores and warm recognition of the artist. Quite in keeping with the spirit of a spring program was the appearance of a flute trio, Messrs. Jay Plowe, Harry Baxter, W. F. Hullinger, assisted by Philip Memoli, oboe. Little Bell and Song of Spring, two flute trios by Albini, were rendered with charming effect, showing skill of technic and finesse of tone color. Messrs. Baxter and Memoli conjured up the shade of Rossini in that so pleasantly old-fashioned flute and oboe duet from William Tell, when Mrs. Hennion Robinson proved her pianistic readiness by filling a gap at a minute's notice. Mr. Plowe, too, substituted with a solo for flute alone, as a program change was necessitated by missing music. He rendered Moulliet's Falling Leaves with that silky quality of tone and deft shading which always marks his art.

Two notables of our musical life, who were invalidated by attacks of influenza, are back at the ropes. Mrs. J. J. Carter, chief sponsor of the Philharmonic Orchestra season at the Bowl, has lost nothing of her enthusiasm. She has just offered to pledge herself to the sale of 100 season tickets to be "peddled" by herself. She is looking for six fellow peddlers whose belief in music has equal sales-value to the season in the Bowl.

E. A. Geissler, secretary-treasurer of G. Birkel Co., one of our most prominent members of the music merchants' guild, has returned to his desk after a pleasant convalescence in the Ojai Valley. His many friends will be glad to know him again in the saddle.

Every year the College of Music, University of Southern California, contributes a due quota of well-trained young musicians to the forces that are making this a musical country. Last week Miss Ivy Goade, a well equipped pupil of Adelaide Trowbridge, well known piano pedagogue and pianist of high means, for years a member of the College faculty, who played her senior student recital. It was an event which reflected great credit on her mentor, as it bids fair promise for the young pianiste. Miss Goade's playing reveals good talent, based on a carefully laid foundation of technic. Her interpretative work is naturally still that of a young musician, but shows unfoldment in the right direction. From a programmatic viewpoint the event was noteworthy, including MacDowell's Sonata Eroica, surrounded by works of Mozart, Scarlatti, Bach, Chopin, Griffes, Liszt and Debussy, pointing to a sympathetic completeness of repertoire.

The Apollo Male Quartet, which has been in popular demand this season, has appeared recently before the City Club of Los Angeles; the Optimists Club, two appearances; the Hollywood Community Chorus, the First Congregational Church of Los Angeles, and the Uplifters Club. Three members of the quartet sang prominently in the recent production of the Mikado, staged by John Smallman. The personnel of this quartet, which has been quoted by several prominent musicians as the best in Los Angeles, are Louis Yackel, first tenor; George Gramlich, second tenor; Harrison O. Joseph, baritone; Clifford Bates, bass, coached by John Smallman, and managed and directed by Harrison Joseph. The Apollo Quartet has been engaged by the First Congregational Church of Los Angeles to fill the vacancy which will occur during June, July and August by Mr. Smallman's departure the first of June for New York, where he will study during the summer months.

Impresario Behymer announces that all tickets for the Fritz Kreisler recital of April 18th are sold. Much interest is shown in the return of Percy Grainger, this remarkable pianist who will appear here March 25th. Grainger will be guest conductor April 30th at the Popular Concert of the Philharmonic Orchestra when he is to direct several of his own works.

Alfred Mirovitch, eminent pianist, is receiving numerous inquiries regarding his master class scheduled to begin about April 25th. Among various phases

of pianistic training Mirovitch expects to deal exhaustively with the elements of pedaling, fingering and dynamic accentuation in their relation to phrasing. While not following any set mode or rule in these matters Mirovitch feels inclined to dwell on this side of pianistic training, being prompted to do so by several students. The course will have its program according to the wishes of the students. Preliminary hearings for membership are to take place about April 20th. The class offers from four to five afternoon sessions for six consecutive weeks, principally devoted to interpretative and advanced technical work.

Dr. Boris Duneve, former examiner of the London College of Music, is among recent newcomers in the world of music. He is a close friend of Ignaz Paderewski, whose guest he will be for the Easter holidays. Dr. Duneve has just arrived from France, and may spend the summer here teaching, lecturing and resting prior to a busy season next fall, for which he has already been booked to the extent of ten appearances with orchestra alone. On his way West he stopped at Montreal to appear as guest conductor of the local symphony orchestra. Dr. Duneve is contemplating a visit to San Francisco before settling here.

Through a misunderstanding William J. Kraft has been mentioned as head of the music department of the University of California, Southern Branch, of which Miss Frances Wright, well known musical educator, is the chairman.

Dispatches tell of the immense success scored by Olga Steeb, playing the Liszt E flat concerto under Garbriowitch with the Detroit Symphony. Miss Steeb is expected home here for the Easter holidays. She is preparing also for a spring tour along the Coast during the latter part of April and May. Her manager-husband, C. E. Hubach, is reporting a fast increasing number of dates during this period.

John Smallman, the noted teacher of voice, one of our busiest artists as baritone, conductor of the Los Angeles Oratorio Society and of the choir at the First Congregational Church, has moved his studios to the Kramer Building on Figueroa street. His recent presentation of the Mikado with singers of his church ensemble created such favorable comment that the production has been booked by the management of the Loring Theatre in Riverside, April 13, where it is being featured as one of their regular attractions.

Equaling, if not surpassing, the success of last year's Cavalleria Rusticana production, the operatic class of Mme. Alma Stetzler again proved splendid individual and vocal training when offering Gilbert and Sullivan's light opera Pinafore. The work was rendered with full cast and proper scenic setting true to the educational principles of this valuable course, to which Mme. Stetzler brings ample practical experience as former prima donna with the Boston Opera Company and Henry W. Savage Companies. While there were of course the shortcomings of production unavoidable in case of artist-pupils, yet several promising features graced the event. Mrs. Stetzler's pupils all show good voice production and fine regard for clear, natural diction. Then the musical values of their parts has been absorbed to a surprising degree considering that less than two months only have been devoted to preparation of the production. Georgia Stark as Josephine must be specially mentioned because of her pleasing work and lovely voice. Stephen J. Welz possesses an exceptionally fine baritone, playing and singing the part of Dick Deadeye with good success. Mrs. Max Stern as Little Buttercup and Albert McMillan as Captain Corcoran, too, revealed good possibilities. In addition to her part as Josephine, in which Miss Stark gave much promise for professional work, the young singer also offered a special vocal selection, rendered between acts, the Waltz Song from Romeo and Juliet, while Vivian Saunders Jones sang in Quella Trina Morbide from Manon. Both vocalists show material and training of such quality which should open a gratifying professional career to them. Grace Kaley, a pupil of Homer Grunn, gave valuable assistance at the piano. The full cast included the following members of Mme. Stetzler's opera class: James W. Sandiford, Albert McMillan, Martin Dankers, Stephen J. Welz, Paul Duayne, George Burns, Helene Appel, Pauline King, Alice Roberts, Aileen Banta, Lucille Moore, Ynez Stockton, Georgia Stark, Mabel Roberts, Mrs. Max Stern, Frances Baker, Margaret Carlyle, Frances Carlyle, Marie Runfola, Gertrude Welz, Hal Ford, Mark Hamilton, Jack Graf, Robert Hicks, Volney Hopkins and Wall Spence. The entire production was directed with professional vigor by Mme. Stetzler herself, who found valuable cooperation in Miss Anna Dowdall.

Music Week for the Los Angeles County Federation of Music Clubs closed after what officers of the Federation declared was one of the most enthusiastic intensive boosts for Music ever held in this county. Mrs. Mattison B. Jones of Glendale who is responsible for the plan is most gratified with the enthusiasm shown and the splendid programs presented by clubs, schools and churches. Almost every city in the county has sent in detailed accounts of the work done and five new organizations were added to the Federation. They include Ontario Methodist Church Choir, Samuel Blakeslee Director; American Guild of Organists, Southern California Chapter, Mr. George A. Mortimer, Dean (Pasadena);

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Orange County Music Teachers' Association, Lena Catherine Shepherd of Santa Ana, President; The San Francisco Music Teachers' Association, Mr. Frank Carrol Giffen, President; and the Lyric Club of Long Beach, Mrs. Frank N. Shick, President.

Mrs. M. Hennion Robinson, well known accompanist, has returned from a visit to New York City. Two of her songs, Noon, and The Butterfly, were accepted for publication by Schirmer's while she was East. The words to the last one are by Marion Shipp, a Los Angeles writer.

Catherine Shank, who recently won a big success with the Philharmonic Orchestra, won new honors in a program of her own at Glendale.

Maude Fenlon Bollman, prominent vocal teacher, is meeting with great success in her work as faculty member of the University of California Extension Division. Her system of grouping not more than three students into one class, adjusting practical work and study periods liberally, make this course one of great advantage to vocal students. Under the ruling of the University only beginners are eligible for this effective course. Two of Mrs. Bollman's students, Mrs. Hulda Dietz, and also Mrs. Nellie Coburn Walker, are meeting with growing success. Mrs. Walker has been appointed soloist at the Westlake Presbyterian Church. Joint recitals, in which Mme. Bollman and her pupils will appear regularly, are among Mme. Bollman's plans for the latter part of this season.

Ann Thompson, the gifted pianiste, is proving her recovery from the "flu" with successes at Santa Barbara, San Diego, La Jolla, Coronado, Pasadena and Ventura. Her musical program arrangement for the Denishawn program, A Festival of Buddha, proved greatly successful. Miss Thompson will leave for the East in May. She expects to devote the summer to study and will return here early in the fall.

Charles E. Pemberton, prominent Los Angeles composer, announces the forthcoming premiere of a Rhapsody for flute, cello and harp. The work was scheduled for performance but had to be postponed owing to illness. His friends are expectant as to definite news regarding the rhapsodic date of this rhapsody.

Music at the Theatres

At Grauman's an "international program" delighted the vast audience which enjoyed the colorful program decidedly, paying Conductor Guterson and his orchestra warm applause. Particularly pleasing was Mr. Guterson's performance of the Spanish Rhapsody, played with thrilling elan and richness of color. The passionate warmth of the tone picture of Spain and its winsome elegance was well realized. Berlioz' rhythmic virility made a strong impression in the Rakokzy March. Wagner's Tannhauser music proved another favorite while the charm of Nevin's Italian Suite and the Tschalkowsky Waltz of the Flowers offered finely balanced diversions from the heavier numbers.

During the coming week the Glee Club of the University of Southern California under Horatin Cogswell will offer daily programs of much vocal and programmatic excellence. It is a musical feature, which will add to the daily program of Sid Grauman's charming musical values, rarely found at theatres. A special Easter program by this chorus will be included in the Easter Sunday Morning Concert, bringing this concert particularly into "tune" with the spirit of the day.

At the California Theatre Conductor Elinor opens his program with an excellent reading from Bizet's Carmen, rendered with dramatic fire and much finesse of tone. The present Carmen selection has been specially arranged by Mr. Elinor and includes an effectively grouped survey of the most striking this opera contains. Gipsy Blues is one of Elinor's clever synopses in which amusing instrumental effects are showered upon the audience from almost every instrumental section.

LOS ANGELES NEWS

(Continued)

Gertrude Ross, one of our composer-pianists who have aided in making Los Angeles a real music center, and who has grown with it to national recognition, was invited by the MacDowell Club to present a program of her own. I would like to anticipate my review by interpolating the remark, that it was one of the few one-composer programs which not only did not prove tedious, but rather fascinated, thanks to the creative versatility of the artist. All of which means that Mrs. Ross has much to offer, specially as a writer of vocal music. Here her program offered two distinctly different phases of successful endeavor. Both are happy in their nature, for one constitutes what I think a lasting contribution to American song literature, songs that go straight to the heart, the other are more subtle, yet nevertheless inspired excursion into musical-poetical-philosophical Nippon, being a cycle of six Japanese art songs.

What makes these Japanese songs so charming and musically such rare contributions to the vocal art of the West, is their perfect blending oriental and occidental conceptions of music. I wish that I had the space to relate how Mrs. Ross came to write these songs, which indeed contain traditional Japanese melodies and themes. There are six songs in all: Old Samurai Prayer, Butterfly, Love-Lay of Mikado Temmu, Slumber Song of Izumo, and Ode to the Mountain Fujiyama. In addition to these expressive Japanese motifs and harmonization, adapted with much intuitive power to our system of music and to the keyboard, Mrs. Ross, a true "creative student," has found double inspiration in six poems culled from a book, called Meistersingers of Japan. This collection, done by Clara R. Walsh and published by E. P. Dutton & Co., offers translations of old poems dating back into the golden age of Japanese literature between the years of 300-700 A. D. The poems are short, rarely more than five lines, but contain a world of thought and feeling, incarnating the soul wisdom of Japan. The composer has provided the edition with brief, but ample prefaces giving the meaning of these allegorical songs, quoting at times the original themes used by her. At occasion she uses merely the striking Japanese rhythms and intervals, adding a melody so radiant of the Eastern spirit that one can but love these artistic links between two such different civilizations. I might mention that Mrs. Ross has even gone as far as to provide the Japanese text of her poems, and a literal as well as the poetic transcription of the words, urging the singer to render some of the songs in the original Japanese which, in fact, has a quality of singability like the Italian language, because of its warm wealth in vowels. Miss Annis Stockton Howell, soprano soloist of the evening, proved this charmingly.

As a writer of American songs Mrs. Ross in a way needs no introduction, for several of her songs have found permanency in the traditional "little black book" of internationally famous singers. In any case, the program offered probably a more complete summary of Mrs. Ross' work than available so far, though it did not include several larger works—for chorus and orchestra, as well as orchestra alone—still in manuscript. In these American songs, if I may call them so in contrast to those of Japan, Gertrude Ross proved herself a gifted song-writer who brings the technical skill of writing to the service of her inspiration. And the majority of her songs are inspired, if one can detect this evanescent criterion without the verbal surgery of a tedious interview. The Open Road, Delight of the Out-of-Doors, Easter Morn and Peace—I am mentioning only those programmed and heard by me yesterday—are four American songs which belong to the best of vocal literature this country has produced. To begin with they are genuine creations, i. e., have distinctive thematic material, both in the vocal and in the interesting piano parts. This material is melodious, natural, of that continuity which one may class as inspired music. As the text may warrant they are more or less enriched harmonically. They are true to the texts, not a little as far as the piano part is concerned, which has that right proportion of descriptiveness a good song should possess, specially if of the newer school of song writing. Relation between solo and piano part is accordingly governed. There is sufficient melodic and harmonic interrelation that odious parallelisms between vocal and piano melody does not occur. It is not obviously avoided, but the innate trend of these artistic songs precludes it. They are singable songs, grateful for voice, and, to my mind, would form a successful cycle of songs with orchestra, for the accompaniment offers effective basis for orchestration. If our debutantes will claim that they cannot find anything suitable to sing in English, why not choose these songs, instead of the hackneyed boredom extracted from operas in French or Italian. For vocal chamber music the Japanese songs are excellent material.

Maybe I was not in accord with this particular song, At Twilight, a love song, to words by Corinne Dodge, yet it impressed me as being considerably below the melodic, harmonic, in short, of the entire artistic standard marked by the other songs. It is an effective song, yet, perhaps, it may prove one of the best "sellers," but in loftiness of spirit, as to creative strength, it falls behind the others, specially if compared with Delight of Out-of-Doors which radiates sunshine and virility, or Peace (also to words by Corinne Dodge). Apropos, I would suggest a curtailment of the violin obligato in the Twilight song, as it is too extended, to my mind, to be effective.

Richard Wagner could not play his own music, and I beg leave in saying, that I would prefer to hear Mrs. Ross' Spanish Serenade and her Ride of the Cowboy played by a virtuoso. You know, it is the privilege of the



ILYA BRONSON

Leading Cellist of the Southwest, who this season has won many notable successes as Principal Cellist of the Philharmonic Orchestra and various Chamber Music Organizations of Los Angeles.

composer, not to be a brilliant pianist. Both compositions are characteristic of their subjects, and I would rather hear them again, before making a definite statement. I should prefer to do the same in regard to a suite of three Spanish-Californian Folk Song settings for violin and piano, based on Spanish songs as they were sung in this country in the days before the gold rush, before 1848. These themes were given to Mrs. Ross by Eleanor Hay, widely known collector of folklore, who in turn noted them down while they were sung with guitar accompaniment to her by old women in Santa Barbara. Mrs. Ross has preserved the melodic and harmonic character most happily, thus doing a valuable piece of musical rescue work. Two of the melodies are love songs, the third is an Old Maid's Song, a bit whimsical. All three effective pieces.

Bessie Chapin, well known violiniste, rendered effective assistance to the composer-pianiste, also she substituted for a fellow-fiddler at a late hour.

Albert Tufts, popular Los Angeles organist, gave two successful organ recitals in which he played a large number of rarely performed works, demanding both versatility and highly responsive technic.

Ernest Belcher, one of our leading teachers of dancing, is preparing a new production for the Pantages Circuit.

Horatio Cogswell, vocal teacher and faculty member of the College of Music, is holding "dress" rehearsals for the performance of Mendelssohn's Hymn of Praise, to be given by the student chorus of the University of Southern California April 27th, the inauguration day of the new university president, Dr. von Kleinsmid.

Patrick O'Neil, Irish tenor, filled two return engagements before the Catholic Woman's Club and the Celtic Club. He entertained the Bohemians of Los Angeles, a club consisting of musicians and professional men, at his studio a few days ago.

Jane Catherwood, soprano, appeared successfully as soloist at the Ambassador Hotel, Margy Thatchen assisting at the piano with fine ability.

Sylvia Harding, talented violinist, won many friends when playing at the Hollywood Woman's Club.

Dr. Ray Hastings, official organist at the Auditorium, played a charming program at the Santa Paula Presbyterian Church. He has filled more than twenty out-of-town engagements, carrying the message of good organ music through the Southland. Charles O'Haver, the organist at the Junior Orpheum, the new Los Angeles theatre, is one of Dr. Hastings' advanced pupils.

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THE OPERA SEASON

nificent and to be surprised anywhere in the world, the actual stage management as to dramatic art and realistic effects left much to be desired, notably in the Tannhauser performances and Rikolto's but this is too late to enumerate the various discrepancies, besides it would take more space than we have at our disposal right now. We are sure that the Chicago Opera Association will insist upon the last penny of the guaranty being paid; why not give us performances complete in every detail in return for this money?

Vocally Mary Garden proved to be superior to last season, but historically she has attained exaggerated notions of dramatic action. Possibly this is due to her sickness and her various troubles in the organization, and it is not our intention to dwell too strongly on these discrepancies. However, she seems to use her arms more than ever, and permit her shoulders and hips to play a more prominent part, while repose and realism of action seem to have become obsolete with her. Nevertheless she succeeded in pleasing her audiences, although her curtain calls did not bring the enthusiastic and spontaneous salvos of applause which punctuated last year's performances. Nevertheless Miss Garden still seems to us to grasp this role of Louise better than anyone else we have seen or heard in the part. Indeed, Miss Garden remains the foremost exponent of the modern French operatic school, and we doubt whether anyone else will ever satisfy American audiences after having witnessed Miss Garden's splendid impersonations.

Theodore Ritch as Julien seemed to labor under considerable stress of nervousness, for throughout the entire production he sang full force, never realizing that Charpentier's music is of the delicate French type, even the orchestra being muted quite frequently. Under such conditions it was impossible for him to phrase accurately and the strain occasionally caused him to sing sharp. Georges Baklanoff sang the role of the father with his usual ease and proved to be somewhat better from a histrionic and vocal standpoint than his previous impersonations. The mother of Maria Claessens also was gratifying because of its naturalness and fidelity to vocal and dramatic requirements. The remaining thirty characters were all impersonated by competent artists.

Louise is not an opera suited to a place like the Auditorium, where acoustic properties are faulty, for it is composed with an idea of obtaining fine tone and color shadings. Very often the orchestra could not be heard, and Conductor Gabriel Grovlez, a musician of specially pronounced French tastes, was careful not to spoil the music by making it dramatic. For this reason much of the musical beauty of the work was lost. The third act on Montmartre Hill was scenically as well as musically the finest part of the opera and here Mary Garden did her best work by singing the famous aria *Depuis le jour* with vigor and depth of feeling.

Salome More Spectacular Than Musical

Thanks to its sensational publicity obtained on various occasions when rigorous curtailments of dress and action had been demanded by purity or vigilance committees, Salome drew the biggest house of the season. We had already heard Mary Garden in the part, and were curious to note what effect these purity campaigns had on her interpretation. Whether it was due to her aid or to her concession to propriety, Miss Garden had modified her presentation of the role of Salome considerably, specially that of the dance of the seven veils and the scene with the head. And we must admit that the changes were better from an artistic standpoint. Musically the work is confined to the orchestra, the vocal part being purely declamatory with the possible exception of the entrance aria of Jeochanan, which was sung with sonority by Hector Dufrance, an artist of exceptional power. His vocal accomplishments proved to be the largest character throughout the performance, although his voice has lost some of its former pliancy.

Lucien Muratore's impersonation of Herod was not convincing. It seemed to us he overacted the part and thereby

interfered with the timbre and quality of his voice. There is a certain element of repression necessary even during purely melodramatic scenes which an artist of Mr. Muratore's standing should be able to grasp. Miss Garden, for instance, notwithstanding her well known and characteristic postures of arms, shoulders and hips, combined with her long, tragic strides, nevertheless maintained her dignity of bearing and never ranted. Muratore on the other hand came close to interpreting the doings of a lunatic rather than an angry monarch who should never go beyond a certain limit.

Barring certain phases of the orchestration we never liked Salome from a literary or musical point of view. Its story is degenerate. Its language is perverse. That Strauss succeeded in maintaining even a semblance of musical purity of thought is surely something to his credit. But even the music does occasionally the mangle of lust and degeneracy and at these times it is not pleasant to listen to. Musically and dramatically Salome is essentially a work of purely sensual dimensions and we at least would not miss it if it were completely expunged from the operatic repertoire. The music might be preserved—or at least part of it—for concert performance. Miss Reynolds in the role of Herodiade had but little to do, but that was thoroughly satisfactory from an artistic standpoint. Scenically the opera was presented in thoroughly artistic fashion, the lighting effects being specially magnificent. E. H. Moore, the chief electrician, really has not received that credit for his unusually skillful work which his unquestionable genius so richly deserves.

However, the greatest enjoyment we derived from the presentation of Salome was the conducting of Giorgio Polacco. About eight years ago we heard Salome at the Tivoli Opera House with Mary Garden and Dalmores, directed by Campanini. It was utterly impossible for us at that time to make head or tail from the orchestral score. We could not see any beauties in it, except the dance music, and even here Campanini made almost a waltz of it. But this time we noted many symphonic beauties in the score. Among these may be cited the beautiful introduction, the themes announcing the entrance and departure of Jeochanan, the dance music, and the descriptive periods accompanying the chorus of the Hebrew citizens. Mr. Polacco softened as much as possible the ugly parts of the score, and enhanced the beautiful phases. He surely proved himself a master conductor in the interpretation of this work.

La Boheme the Best Performance

When one considers an operatic performance from a purely artistic standpoint and also from an angle including the finest ensemble work done during the season, then *La Boheme* was the best performance. Edith Mason proved to be an ideal Mimi. It is a role singularly suited to her voice and qualifications, for it is a purely lyric soprano part. Miss Mason not only exhibited her clear, true voice, but she phrased and colored her lines with strict adherence to the meaning. Her enunciation was correct and easily understood and her bearing graceful and appealing. She added here another laurel to her wreath of triumphs conquered in San Francisco, and she will find that she has established for herself such a host of admirers that a future visit in concert will prove of material benefit to her.

Another supreme success was the Rudolfo of Edward Johnson. We have never heard this role sung better and at the time of this writing we cannot imagine a tenor with a finer voice who has sung it here. Historically, too, Mr. Johnson succeeded in emphasizing the role with intelligent accentuation and in the ensemble numbers he added to the beauty of tone and shading. Messrs. Rimini and Lazzari, too, added to the artistic performance and Irene Pavloska was one of the most charming and vocally proficient Musettas we have heard. Hearty applause rewarded her at the conclusion of the famous *Musetta* aria.

Giorgio Polacco conducted with an artistry and refinement rarely heard in opera out West. Indeed we cannot imagine a finer orchestral presentation of the work. Scenically the opera was staged with the highest taste and judgment. It was an excellent performance.

Girl of the Golden West

One of the smallest houses present during the season was that of the *Girl of the Golden West* performance. When we take up the cudgel in behalf of opera in English we are told that opera should be given in the vernacular, that is to say, in the language in which it originally appeared. Now, Mme. Butterfly, Salome and the *Girl of the Golden West* were all originally English works of literature. And since the music is not fitted to the words, but travels along independently in the orchestra, why are these opera first translated into a foreign language and then given to us here? Is there any excuse for this except the one that foreign artists can't sing English and American artists ought not to have a chance? But this time it happens that American artists are in the company who could sing in English. No, the reason why opera is sung in a foreign language in America is simply due to a silly and inexcusable prejudice against the English language, and some day the people will insist that they, like every other nation in the world, want to understand the words of an opera as well as the music.

As far as the *Girl of the Golden West* is concerned it is just as well that we cannot understand the lines. The libretto is absolutely valueless from a literary standpoint. The music has its fine moments, but is essentially uninspired, showing the earmarks of being written to order. Rosa Raisa in the title role, while acting superbly and singing with her usual beauty of voice, evidently did not grasp the character of the girl and gave a purely American type of country woman a certain Latin abandon. Edward Johnson in the role of Dick Johnson had another chance to reveal his fine voice and acting ability. Cimini conducted and the stage effects were, as usual, magnificent and realistic.

Monna Vanna a Feast for Eye and Ear

Another large audience assembled to listen to the farewell performance of Monna Vanna. It is now so late that we cannot be accused of a breach of confidence when we say that up to six o'clock Saturday afternoon the cast and scenery for *Le Jongleur* was kept in readiness, because Muratore said he had a cold and could not appear. Only after continued urging and coaxing was Muratore finally induced to appear and then it was conditional on an announcement that he was not in good voice, having a cold, and seeking the indulgence of the audience. It was a plea for sympathy unworthy of a great artist. Miss Garden was also suffering from her indisposition, and did not resort to such cheap means of getting applause. As it happened, Muratore sang better during the performance of Monna Vanna than he did throughout the engagement, and if any apology had been required it would have been more appropriate on previous occasions. However, Mr. Muratore was better as Prinzi-Valle than in any other role he essayed in the present engagement.

Mary Garden as Monna Vanna looked and acted the role effectively, bringing out the dramatic episodes with fine emphasis and impressiveness. The scene between Monna Vanna and Prinzi-Valle in the tent was certainly one of the most magnificent expositions of stage craft we have witnessed, and the audience evidently was of our opinion for both received curtain calls by the dozen. Mr. Muratore even being welcomed by cheers when he came out alone. Baklanoff as Guido Colonna also proved to be in better vocal and dramatic condition than on any previous occasion during this engagement, portraying the character with fine realism and emphasis of the dramatic incidents. Edouard Cotreuil sang the role of Marco Colonna with his usual lack of color, but understanding of the dramatic phase of the role. Giorgio Polacco conducted with the skill of the horn orchestral leader, bringing out the music of the instrumental score, which is simply delightful in many ways, and specially so the prelude to the third act, which was interpreted with the finesse and shading of a symphony orchestra. Again the scenic and lighting effects were admirable. Vocally the score seems to travel along monotonous lines of declamatory style, giving the artists no opportunity to sing an aria of any continuity. A singer who is not an actor could not possibly essay a role in Monna Vanna. And so ended another memorable operatic season. And now let us see whether San Francisco cannot organize its own company for next year.

NEW OPERA IN LOS ANGELES

(Continued from Page 1, Col. 4)

a dramatic similarity to the last moment in Puccini's *La Boheme*, when Rodolpho realizes Mimi's death, though there is no musical analogy. As stated before, Miceli tends to be conventional, even in moments of such great opportunities as this scene offers.

Miceli's music accompanies the action closely and fittingly. As the book, so the score, is going to the other extreme of verbosity. The intermezzo between the two scenes, or acts, as they are called, includes a lovely violin solo, which is built along the lines of Massenet's *Meditation* from *Thais*, without musically resembling it. It is not "fabricated," it is spontaneous. Both in the book and in the score, little room is left to characterization of individual parts. The character of Marcelo is anything but inspiring. It was taken by Miguel Laris, who has good material, but his tenor voice does not reveal much warmth. Emilia Leovalli, former prima donna of the Lombardi Opera Company, revealed strong dramatic qualities. Her voice is not one of much color. She portrayed the death scene well. The other parts, as elements of the score and as to singing were of little importance. The stage production was done with a certain realistic scantiness, almost too scant.

It is understood that the company will take the work on the road, on a tour through Mexico, under the auspices of the government. It can hardly be recommended for the American operatic stage, not only because of its brevity, it requires barely an hour for production, but because it is musically not interesting enough to an American audience. On the other hand, it made a very strong impression on the audiences, which consisted largely of members from the local Spanish colony. Signor Miceli's evidently thorough musical schooling was also displayed in his baton technique.

Significant to me is the performance for two reasons. One is that in spite of the meagre detail within the libretto, the work proves that incidents in the national life of a people can well serve as subjects for librettos. It should be an object lesson to American librettists. The other maxim to be deduced is derived from the appeal the work had on the principally Spanish speaking audience. Which proves that opera to be really popular must be given in the vernacular. And that should be an object lesson to our producers.

To compensate for the shortness of the operatic bill a concert was performed before the curtain rose, during which Signorina G. Casaretta, dramatic soprano, and Senorita Ottilia Figueroa, pianist, won principal honors. The youthful pianist rendered the Mendelssohn Piano Concerto in G minor, No. 1, with orchestra. Senorita Figueroa plays with fluent technique and a good deal of authority, though with a certain coolness.

Signorina Casaretta's vocal debut amounts to the discovery of an unusually beautiful and well placed voice of high grade dramatic timbre. Her singing of two numbers from Aida not only revealed good musical qualities of musical feeling, brilliancy and warmth of tone, but also unusual color of pure quality, which not always equally present in her high notes, points to good handling of her tones. Her mezzo voice work, too, is notable for well placed notes of charming color quality. This fact is specially interesting as Signorina Casaretta credits her teacher, Charles Bowes, largely with these vocal assets. Mr. Bowes, it will be remembered, won a decided success through another of his students, Miss Corinne Harris, who scored a fortnight ago, when making her debut in Wagnerian excerpts. She, too, revealed characteristic freedom of tone production. Signorina Casaretta should do well on the operatic stage before very long, specially as she possesses good professional poise.

The Half Hour of Music at the Greek Theatre continue to draw a large section of the Berkeley public. The concerts scheduled for April and May include Mr. and Mrs. Skavenna, a violinist and pianist, who have just taken up residence in Berkeley. Mrs. E. Marie Leidner, pianist, and Kornelius Bering, violinist.

Read the Pacific Coast Musical Review, a publication that should be read by all the music-loving people. Single copies 10 cents; by mail \$3.00 per year.

THE MUSIC CLUB CONVENTION

With musicians of international prominence in attendance and the first public production of several recent compositions by Californians, the fourth annual convention of the California Federation of Music Clubs, which opens a four-day session with a reception at the Palace Hotel, Sunday, April 30th, promises to provide San Francisco with one of the greatest musical events in the city's history. "Greater Musical California," the slogan adopted for the convention, will be amply exemplified by the talent represented in the delegates from music clubs all over the state.

Mrs. J. E. Birmingham, president of the San Francisco Music Club, has been advised of the coming of Mrs. John F. Lyons of Fort Worth, Texas, president of the National Federation of Music Clubs. The coming of Mrs. Lyons reveals an interesting account of the founding of the national federation.

In announcing the intended visit of Mrs. Lyons, Mrs. Cecil Frankel, chairman of the department of extension of the national federation, reports that at the time of the World's Fair in Chicago in 1893, Mrs. Theodore Thomas, wife of the chairman for music of the exposition, called for a celebration by representatives of music clubs throughout the country. Forty clubs responded with 200 delegates present and from this gathering came the inspiration for the National Federation of Music Clubs.

Two California clubs were represented at that historical gathering—the Abbey-Cheney Amateurs of San Francisco, at that time a piano club, and now known as the San Francisco Musical Club, and the Treble Clef Club of Los Angeles, which later disbanded, but many of its most progressive members immediately formed the Woman's Lyric Club. These two organizations have been in the federation ever since it was created.

The national federation, through its various state affiliations, is striving to have a music club in every city, county and state in the union and junior boys and girls' clubs auxiliaries.

Mayor James Rolph Jr. will officially open the convention on Monday, May 1st, and on that evening California composers will be given an opportunity of disclosing new compositions as part of a program that will make musical history for the West. The Wednesday night banquet, May 3rd, will be one of the most extensive musical "feasts" ever spread before a convention, according to the announcement of Mrs. Randolph Whiting, chairman of the banquet committee.

SCANDINAVIAN SINGERS

The tenth annual concert of the United Scandinavian Singers of San Francisco will be held at the Scottish Rite Auditorium, Van Ness Avenue and Sutter Street, Saturday evening, April 15th. Eighty excellent male

voices are included in this organization, which has been schooled to a high degree of proficiency by director Axel Pihlstrom, and their songs include those of the northlands, as well as numbers in English. Margaret Fry Silvey, a well-known lyric soprano, will be the soloist of the evening, and there will also be several selections by the Arion Trio, composed of Josephine



PERCY GRAINGER

The Eminent Australian Pianist-Composer, Who Will Give His Only Recital at the St. Francis Hotel Next Monday Afternoon as the Concluding Event of the Alice Seckels Series.

Holub, violin, Joy Holloway, piano, and Margaret Avery violoncello. The concerts of the Scandinavian singers are always of great interest.

PACIFIC PLAYERS

Suggestion and psycho-analysis are brought into play in the production now being rehearsed by the Pacific Players, who are under the direction of Nathaniel Anderson. The two pieces to be given, *Trifles* and *Suppressed Desires*, are both by Susan Glaspell. This talented woman in the one is serious and in the other she

strikes a humorous vein. *Clas* will be an entertainment between the acts.

A SUCCESSFUL AMERICAN TEACHER IN PARIS

Carrying coals to Newcastle was the saying many years ago. Mrs. Sara Robinson-Duff went to Paris to continue her teaching of singing. Mary Garden was there, in the first flush of her great success, and Mrs. Duff had helped, as Miss Garden was her first pupil, and she was Mrs. Garden's first teacher, and besides this Mrs. Duff knew that in the midst of plenty one might starve. So, in spite of the many vocal instructors in that city, she soon had many famous pupils coming to her for vocal refreshment, and the knowledge of how to sing naturally. Her salon was the Mecca for prominent composers as well as artists from the Opera and the Comedie Francaise, and tout Paris was invited to her receptions, and responded in large numbers. One heard and saw among others, Mme. Beritza (the first Mme. Muraorea), Mme. Verna, Miss Garden, and among non-professionals, the haute monde included Miss Gladys Deacon, now the Duchess of Marlborough, Mrs. Cyril Hatch, the daughter of Mrs. W. K. Vanderbilt, Miss Frances Breton Ives, and many others.

Mabel Gilman, now Mrs. Wm. Corey, was a devoted pupil, so is Alice Neilson and Marcia Van Dresser. The list is too long to quote, but one sees that the better known artists were under her guidance, as her pupils have the unique record of being the most dependable among the managers. They combine warmth of feeling, color in all its finer shadings, with an ease and naturalness of production, and perfect diction, which is the result of an absolutely artistic co-ordination and poise. But not only is this proof of her teaching, but even greater is the individuality of the singer her own, as that is the lamp shining through the covering of perfect vocal control.

They tell that Mrs. Duff's own pianissimo was of remarkable carrying power and quality, and this is not the only unusual quality of her voice. Her Italian diction is without accent, and she has the knack of imparting that as well. This Maine woman, one of the four great artists of the state (Eames, Nordica and Anna Louise Carey) has established an enviable record here and abroad and well merited the praise of artists like the de Reszkes and Calve, the latter sending her pupils frequently.

San Francisco is indeed fortunate that she is coming West to teach this summer, instead of Paris, as has been her custom. There are so many lovely voices here in America, she said, and in America I am home. It is our gain, and one which we are eagerly awaiting, because California is in every way a golden state, and anxious to extend Mrs. Robinson-Duff the welcome her personality and work deserve.

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By Bruno David Ussher

Los Angeles, (by wire) April 11.—Excellent performance of *L'Amore de Tre Re* marks immensely successful opening of Los Angeles season under local management of L. E. Behymer. Many curtain calls for Garden, Muratore, Baklanoff, Lazzari, and last but not least, Conductor Polacco. Brilliant gathering fills every space and many extra seats in Auditorium. Mary Garden singing better even than last year, gives forceful portrayal of Flora.

Incien Muratore produces notes of ideal beauty. His Avito is a truly irresistible lover. Muratore given strongest ovation. Baklanoff proved a most impressive Manfred vocally and histrionically. This artist seems to have grown in power and depth of expression. Lazzari as Archibaldo rises to great heights in singing and characterization of the difficult part of the blind king. Polacco masters his orchestra with superlative art in spite of new acoustic conditions. Is most cordially greeted. His handling of the score is of exquisite subtlety as well as stirringly dramatic. Everything points to a successful season, the immense success of last night stimulating steady box office lines.

DELIGHTFUL DUO-ART CONCERT IN OAKLAND

Under the Direction of Serge L. Halman the College of Holy Names Listen to Fine Program Given Through Courtesy of Sherman, Clay & Co.

A most enjoyable Duo-Art Concert was given by Sherman, Clay & Co. at the College of the Holy Names of Oakland on Friday afternoon, March 3rd, under the able direction of Serge L. Halman. The soloists, all of whom acquitted themselves of their tasks in a most artistic manner, were: Miss Winifred Forbes, violinist, Mrs. Clara Burnett, soprano, and Miss Nadine Breier, pianiste. The latter is a student of the Conservatory of the College of the Holy Names. The program which was tastefully arranged and which was thoroughly enjoyed by everybody, reflecting much credit upon Mr. Halman, was as follows: Minuet, Op. 14, No. 1 (Paderewski), played by Paderewski on the Duo Art; Liebesfreud (Kreisler), Miss Forbes accompanied by the Duo Art; The Eagle (MacDowell), Miss Nadine Breier and the Duo Art; Sunshine of Your Smile (Lillian Ray), Mrs. Burnett accompanied by the Duo Art; Leggierazza (Liszt), played by Magdeleine Brard on the Duo Art; Thais Meditation (Massenet), Miss Forbes accompanied by the Duo Art; (a) Litany (Schubert-Cortot), (b) Rhapsodie Hongroise, No. 11 (Liszt), played by Cortot on the Duo Art; Calm as the Night (Bohm), Mrs. Burnett accompanied by the Duo Art and Miss Forbes; Reverie Improvisation (Granados), played by Granados on the Duo Art; Elegie (Masseuet), Mrs. Barnett accompanied by Miss Forbes and Mr. Halman; Scherzo in B flat minor (Chopin), played by Josef Hofmann on the Duo Art.

This event was given for the entire College including the Sisters, the faculty, students and their parents and friends, the latter being present upon invitation. Miss Nadine Breier, a sixteen-year-old student of the conservatory, created an excellent impression by playing MacDowell's The Eagle on a Steinway piano together with the Duo Art. The College of the Holy Names is entitled to great credit for the splendid and thorough Conservatory of Music associated with the institution and the students taking advantage of its courses have every reason to feel gratified.

THE STUDENTS CHAMBER CONCERT

Owing to the fact that the recent Students Chamber Concert under the direction of John C. Manning took place in the beginning of the grand opera season, and many other events kept representatives of this paper busy on that evening, we were obliged to depend upon outside sources for a report of this important occasion. The transmission of this report has been delayed, and will appear in the next issue of this paper.

FOURTH MUNICIPAL POP CONCERT

A most attractive program is announced for the fourth municipal "pop" concert to be given at the Exposition Auditorium next Thursday evening, April 20, under the auspices of the Auditorium Committee of the Board of Supervisors. An orchestra of 75 picked musicians will in turn be directed by six composers, all of them members of the Bohemian Club, and each of them conducting his own works, and there will also be a chorus of 350 mixed voices, the same that appeared in the final concert of the Berkeley Music Festival held in the Greek Theatre last September. The vocal soloists of the evening will be Catherine Retallick, lyric soprano, Charles F. Bulotti, tenor, and Lowell Redfield, baritone.

The Auditorium Committee aims to present the very best in music and seeks no profit from these concerts, for which the prices of admission are small. Reserved seats may be obtained at Sherman, Clay & Company's.

The complete program is as follows: Prelude—St. Patrick at Tara—Bohemian Grove Play of 1908—Book by Henry Morse Stephens (Wallace A. Sabini), Festival Chorus, orchestra and organ, conducted by the composer; Hunting Song—Sunday Morning Grove Concert, 1916 (Eugene Blanchard), Lowell Redfield and orchestra,

conducted by the composer; (a) Russian Dance, (b) Finale, From Grove Play of 1920, book by Chas. Caldwell Dobie (Udrico Marcelli), Festival Chorus, orchestra and organ, conducted by the composer; (a) Song The Wanderer from The Hacienda, Poem by Waldemar Young, (Uda Waldrop), Charles F. Bulotti and orchestra, (b) Dance of the Watersprites from Neo Nema, Grove Play of 1916, book by J. Wilson Shields (Uda Waldrop), orchestra conducted by the composer; Fantasia—The Man of the Forest—Grove Play of 1902, book by Charles K. Field (Joseph D. Redding), orchestra conducted by the composer; Excerpts from the Grand Opera Egypt, book by Charles K. Field (a) Farewell Duet (William J. McCoy), (b) Prelude, Prayer and Storm Scene, Cleopatra—Catherine Retallick, Anthony—Charles F. Bulotti, chorus of Priests and Priestesses, orchestra and organ, conducted by the composer. Alexander Saslavsky will be concert master of the orchestra.

JOSEPH SCHWARZ'S ONLY RECITAL

While the great entourage of song birds in the Mary Garden aviary are heing themselves eastward and to Europe after the close of their tour in Denver next Thursday, Joseph Schwarz, the star baritone of the organization and his bride will rush San Franciscowards, so that the famous Russian may be here in time for the single recital he is scheduled to give in the Exposition Auditorium in this city a week from tomorrow afternoon, April 23rd. Schwarz and his bride, whom, it will be recalled, was the widow of a multimillionaire coffee dealer, will start their real honeymoon from here following this concert event, for they have engaged passage to Honolulu and will leave San Francisco immediately after Schwarz's appearance at the Exposition Auditorium.

It will be recalled that a year ago Schwarz astounded San Franciscans with his performance of Rigoletto with the Chicago Company in the Auditorium. This year he repeated his Rigoletto triumph and added to his laurels by singing Wolfram in Tannhauser on two occasions before audiences that rose en masse to acknowledge his skill.

His appearance here a week from Sunday will positively be Schwarz's only concert in this city and will mark the last concert of the present season. A program in four languages with numerous encores in English, arranged as per the following list, will constitute a great feast of music for the thousands who will be among these present: Arioso (Handel), Aria Eri tu from Ballo in Maschera (Verdi), Zueignung (Strauss), Traum durch die Dammernung (Strauss), Cecilia (Strauss); Der Wanderer (Schubert), Du bist die Ruh! (Schubert), Die Allmacht (Schnbert); Aria Le Roi de Lahore (Massenet), L'air du miroir from Contes d'Hoffmann (Offenbach); Ja ne Prorok (Rachmaïnov). Over the Steppes (Gretchaninoff), Krat te moi (Gretchaninoff), Blacha (Moussorgsky), Gyula Ormay has been engaged by Manager Selby C. Oppenheimer as Schwarz's accompanist.

PERCY GRAINGER'S RECITAL

Music lovers in general and pianists in particular are greatly interested in the single recital announced for Percy Grainger in San Francisco during his coming visit to California. The great Australian composer-virtuoso will be in this city for so limited a time that it will only be possible for him to play at the Alice Seckels' Matinee Musicale in the St. Francis Hotel Ballroom Monday afternoon next. Heretofore Grainger has always given from two to four recitals in this city before vast crowds, so while disappointment in not hearing him oftener is keen it is compensated by the extraordinary attractiveness of the program he will give on Monday.

There are few concert pianists in the world today who enjoy such splendid popularity as Grainger; there are few great masters of the keyboard who combine as he does the various phases of the art. His is a personality engrossing and compelling. He is a technician beyond critical analysis. His interpretations, while original, are always sane. Generally speaking Grainger is one of the most satisfying of present day artists to teacher, student, and layman alike.

The Grainger program will include a variable offering with Bach, Brahms, Liszt and Grainger predominant. The complete list of works to be played is as follows: Prelude and Fugue for Organ, D major (Bach-Busoni); Variations on a Theme by Paganini, Book I (Brahms); Liebestraum No. 3 (Liszt), Polonaise, E major (Liszt); Country Gardens, set by (Grainger), Irish Tune from County Derry, set by (Grainger), The Leprechaun's Dance (Irish Dance) (Stanford-Grainger), March Jig: Maguire's Kick (Stanford-Grainger).

THE KREISLER CONCERT

Some fifteen years ago a handful of music lovers sat in a small hall in San Francisco to hear a violin recital by the then comparatively unknown Fritz Kreisler. Most of these auditors had heard all the other violinists of those times and they were anxious to see if the mild-mannered, handsome fellow before them would equal the best efforts of his competitors. The general verdict was that he had surpassed their best efforts in the matter of technic, interpretation, quality of tone, skill in bowing, and that none had quite approached him in the matter of lofty musicianship, noble style and ability to reach the hearts of his auditors. Kreisler's admirers in San Francisco have so increased since those first appearances of fifteen years ago that next Sunday afternoon at the Exposition Auditorium he will face the largest audience that ever attended a violin recital anywhere, as every seat in the Auditorium will be occupied. People are coming from as far north as Chico and as far east as Ogden, Utah, and every point in California will be represented by music lovers. With the

very capable Carl Lamson as accompanist, Kreisler will give the following remarkable program at the Exposition Auditorium next Sunday at 2:30 sharp: Krutzer Sonata (Beethoven); Concerto in E minor (Mendelssohn); (a) Hymn to the Sun (Rimsky-Korsakoff) (arranged by Kreisler), (b) Ballet Music from Rosamunde (Schubert) (arranged by Kreisler), (c) Lotus Land (Cyril Scott) (arranged by Kreisler), (d) La Gitana (Kreisler), (e) Caprice Viennois (Kreisler).

HARRIET BENNETT, SOLOIST AT CALIFORNIA

Tomorrow morning the California Theatre will present Miss Harriett Bennett, petite California soprano, as the solo artist with Herman Heller's orchestra at the concert at 11 o'clock. There are few young artists now before the public who give such promise of a brilliant career as Miss Bennett. She is a born singer, with a voice ranging from a rich mezzo to a beautiful high soprano. She has created a profound impression upon the few appearances she has made before clubs in San Francisco.

Miss Bennett's program number tomorrow morning will be Ballatella (Bird Song) from Pagliacci by Leoncavallo. The following program has been arranged by Herman Heller for his men: Entry of the Boyards (Halvorsen); Dreams (Wagner); Voice of Chimes (Luigini); La Gioconda selection (Ponchielli); Semiramide Overture (Rossini). Leslie V. Harvey will give another of his delightful organ solos. He will play Cujus Animam from Stabat Mater (Rossini).

ALCAZAR

A snmptuous revival of Penrod, the charming four-act comedy based upon Booth Tarkington's delightful series of the same name, in the Saturday Evening Post, will take place at the Alcazar beginning Sunday matinee, April 16th. The management believes that it could offer no more fascinating Easter production than this classic of youth written around the adventures of four small boys. It is a vehicle which will take the grown-ups back to school days, recalling the ambitions and adventures of childhood, while to the kiddies it will be the greatest possible treat.

Since the last presentation of Penrod at the Alcazar last July, it has appeared on the screen, but the fact that one may have witnessed the film version merely serves to increase his desire for a glimpse of the many interesting characters in real life. The group of merry youngsters, four boys and a girl, and their endeavors to unmask a crook by being amateur detectives, is worth going a long way to see, and an all-star cast is promised with many specially engaged players.

Penrod is filled with fun and laughter and the Alcazar players, headed by Gladys George and Dudley Ayres, will have important roles. The title role will be in the hands of Bob Russell, a talented juvenile actor. The scenic features will be the most elaborate in recent months. In the cast will be, among others, Ben Erway, Charles Yule, Brady Kline, Florence Printy, Emily Pinter, Ned Doyle and Frederick Green.

This week Seven Chances is proving a worthy production. It is a farce comedy and there have been numerous additions to the Alcazar players.

Madame Vought announces the presentation of Irene Menssdorffer, soprano, and Walter Frank Wenzel, pianist and accompanist, at the Fairmont Hotel ballroom on Tuesday evening, April 25th, at 8:30 o'clock. A well arranged program will be given by these two artists and music lovers are looking forward to the event with keen interest. Tickets are on sale at Sherman, Clay & Co.

An artists' recital and dansant will be given in the Concert Room of the Western Arts Fraternity at 525 Sutter street, on Wednesday evening, April 19th, beginning at 9 o'clock. Madame Vought, who has charge of the program, will present the following artists: Gladys Rycroft Ginaca, coloratura soprano; Edeleda Fogg Basford, pianologues; Maroosia Kashervaroff, Russian singer in costume; Ethel Austen, violinist; Myrtle McCabe, reader; Fay Milbar, Spanish pianist. The accompaniments will be played by Nadine Shepherd, Emma King and Edeleda Basford. Members and friends are cordially invited to attend.

Fay Milbar of New York is one of the recent additions to the music colony of San Francisco. She has been attracting much favorable comment by musical critics and the musical world while giving recitals in the exclusive homes in New York City and also concertizing on the East Coast. She will make her home in San Francisco and will be introduced on Wednesday evening, April 19th, at the Western Arts Association, by Madame Vought, in her first public appearance here.

Ruth Wilson, the extraordinarily gifted child-violinist, an artist pupil of Professor Gregor Cherniasky, will travel with her mother to New York this fall to make there her national debut at Aeolian Hall early in November. Ruth is little more than twelve years old. Nevertheless she has impressed deeply such great violinists as Elman and Kubelik, for whom she played. S. Hurok, the manager of Pavlowa, will sponsor her New York appearance. Ruth has left the public school and is taking private tuition, which enables her to give more time to her music studies. Her father, C. Wilson, is an attorney. Mrs. Kathryn Wilson is one of our public school music teachers.

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| Deposits | 68,201,299.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,650,000.00 |
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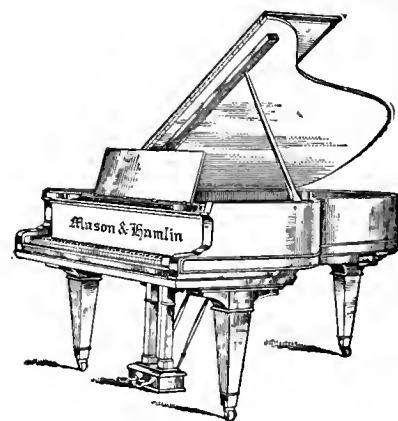
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VOL. XLII. No. 4

SAN FRANCISCO, SATURDAY, APRIL 22, 1922.

PRICE 10 CENTS

KREISLER ACCLAIMED BY NINE THOUSAND BRILLIANT OPERATIC WEEK IN LOS ANGELES

Exposition Auditorium Crowded With Enthusiastic Throng of Music Lovers—Thousands Crowd Around Platform After Conclusion of Program and Listen to Encores Until Lights Are Turned Out—Great Virtuoso in Finer Artistic Form Than Ever

By ALFRED METZGER

Nine thousand people assembled at the Exposition Auditorium last Sunday afternoon to revel in the violinistic art of Fritz Kreisler. Were it not for the fact that the Pacific Coast Musical Review is opposed to making comparative statements we would not hesitate to say that Fritz Kreisler is, according to our idea, the greatest violin virtuoso in the world. Anyway, we can say that he has always been and still remains our favorite. And it is evident that the San Francisco musical public shares our opinion for it would have been impossible to arouse greater enthusiasm than Kreisler did on this occasion. In addition to his exquisite artistry this great virtuoso possesses an instrument of unusual beauty of tone, a Stradivarius of the finest type, and this combination of greatness of musicianship

most intricate runs up to the finest harmonics and flexibility of tone in the lowest as well as highest notes. There is never any scratching of the G string, and still there is retained force and vigor. Double stops and spiccato is interpreted with delightful limpidity and his phrasing contains all the elements of careful cantabile effects. Indeed at times it seems as if he sang upon the strings. In this Mendelssohn concerto Mr. Kreisler, too, changes what seems usually a saccharine character into a depth of emotional coloring impossible to describe. To hear Kreisler play this concerto is an experience never to be forgotten.

In his encores as well as during the closing group he introduced some of his own delightful arrangements, not the least of which was Percy Grainger's Irish

Chicago Opera Association Takes in \$90,000 During Holy Week—Remarkable Showing For This Time of Year—Mary Garden Attracts Largest Houses of Season—Polacco Impresses With His Executive Art—Edith Mason Delights Music Lovers

By BRUNO DAVID USSHER

Los Angeles, April 15, 1922.—"Never before has the Chicago Opera Company or any opera organization of similar size done such splendid business during Easter week as our company here," commented Clark Shaw, business manager of the Chicago organization, when paying enthusiastic tribute to the excellent work done before and during opera week by Impresario Behymer, his associate, Miss Rena MacDonald, and their staff. Mr. Shaw felt that the highest possible box office results obtainable under the circumstances were achieved by the Behymer organization. As anticipated in last week's Los Angeles news letter, the opera week proved a big success in spite of the various disadvantages caused by the nearness of the holidays. Miss Garden's illness shortly before arriving here, and

ances. In fact, L'Amore de Tre Re (with Garden, Muratore and Baklanoff) was slightly in excess of the \$15,000 mark. This work opened the season and was the only opera repeated from last year's local repertoire. Second best: as to receipt ranks Salome, the farewell performance on Saturday afternoon, with financial results only a few hundred dollars below the opening presentation. A close third was Thais, the Wednesday matinee performance. Next came Tannhauser, Louise, Romeo and Juliet, and Jewels of the Madonna.

"More than ever the cultural value of grand opera has been demonstrated by the spirit and measure in which the public has accepted these presentations as they did during Holy Week," Mary Garden, director general of the Chicago Op-



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and fine quality of the instrument is impossible to surpass.

Mr. Kreisler opened his program with Beethoven's academic Kreutzer Sonata. Unless this work is played with that grasp of emotional values and that thoroughness of technical skill with which Kreisler endows it it seems monotonous to the hearer, but with Kreisler interpreting, it becomes alive with expression and musical ideas. The accuracy of intonation, the ease of digital dexterity, the purity of phrasing and the depth of emotional expression which Kreisler is able to obtain defies description. This artist must be heard to be appreciated at his true value. We can not remember when we enjoyed the interpretation of this Kreutzer Sonata to quite this degree as when we listened to Kreisler and Lamson last Sunday. And by the way, we must give credit to Mr. Lamson for being an ensemble player of remarkable accomplishments both as to his musical and technical qualifications.

His interpretation of the Mendelssohn concerto also revealed Kreisler's matchless musicianship. Ease of execution, purity and clarity of technic even in the

tune from County Derry. These short pieces pleased the audience so greatly that hundreds of people crowded around the platform, drinking in every note and evidently never getting enough until the janitor turned out the lights and everybody reluctantly left the hall. Again it has been demonstrated that the great American public does not care what nationality a man belongs to, as long as he is an artist worthy of its admiration. Only pigmy minds and bigots permit their personal prejudices to stand in the way of their artistic enjoyment. The people at large possess a big heart and mind and do not permit national issues to obscure artistic principles.

Personally Kreisler seems to have aged. He makes the impression of having suffered a great deal and of taking the sorrows of the world—his world at least—to heart. But no matter how deep the lines may be in his countenance his art is as youthful as ever and through the means of the strings and bow he is able to convey the deepest and most beautiful emotions created by the minds of the masters.

the feeling that, while the prices charged may be justified by the payroll and expense account of the company, yet they were high.

L. E. Behymer, local manager of the season, states that receipts and expenses approximately balance each other. "In round figures the season here involved an expense of \$90,000, while receipts reach the same figure. There may be a difference of about \$1000, one way or the other, as not all the bills incurred for local expenses have been received at this moment. However, receipts and cost of the engagement will about balance each other, which is a decided success, considering the difficulties under which we have labored," Impresario Behymer stated.

"To be exact, \$75,000 went to the Chicago Company as fee for the performances. The remaining \$15,000 are absorbed by expenses for the local season.

"As was to be expected, the performances in which Mary Garden appeared head the detailed list of box office receipts. The Garden appearances average about \$15,000 in L'Amore de Tre Re, Thais and Salome. From \$10,000 to \$12,000 was received on the other perform-

era Company, is delighted with the brilliant success of the second visit the company has paid to our city under her regime, predicting a return of the company to the Coast and this city in particular for next season.

In view of the ample analysis given the productions of the Chicago Opera Company in previous issues, a brief summary of the artistic features during the local engagement will suffice. L'Amore de Tre Re found an ideal performance as indicated by my telegram in the last issue. As to perfection of production it was not surpassed, largely owing to the excellency of the principals—Muratore, Baklanoff, Garden, Lazzari and particularly thanks to Polacco's baton. Of course there were productions which were considerably more taxing from the standpoint of ensemble, which almost took care of itself in the Montemezzi work at the opening night. Operas with such large casts as Jewels of the Madonna, Louise and Tannhauser, showed excellent detail work in the minor parts, specially good work being done in Jewels of the (Continued on Page 10, Col. 1.)

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TWENTY-FIRST YEAR

MUSICAL REVIEW'S NEW BUSINESS MANAGER

During nearly twenty years the Editor of the Pacific Coast Musical Review was obliged to attend to both the editorial and managerial departments of the paper. Now, while the publication was restricted in size and scope it was not so difficult to handle both ends of the office. But even then one person could not possibly attend to two different tasks with equal success. It was therefore natural that the business part of the paper always suffered, and we could have published a weekly paper of much larger dimensions and influence, and therefore of greater benefit to the musical profession than has been the case. Owing to his position as reviewer of musical events the editor also could not manage the business office with the same thoroughness and business-like dispatch as was necessary to insure the growth and permanent existence of the publication. Therefore, a leniency of attitude and patient tolerance toward patrons either willingly or unwillingly negligent in meeting their obligations was developed which in time would have meant the suspension of the paper.

At the turning point of the life of the publication—when it became too big for one man to handle and still was too small to pay several large salaries—The Leighton Press, which has printed the paper during the last two years, and whose predecessor, The Marshall Press, printed it during a period of twelve years—in a spirit of generous helpfulness offered to undertake to manage the business affairs of the Pacific Coast Musical Review, because those in authority, it being a co-operative institution, possessed sufficient confidence in its future and in its mission, that they considered it to be a profitable and thoroughly safe and sane proposition to assist in the expansion and enlargement of the influence and scope of this paper, devoted solely to the interests of the musical profession and public. That in the beginning difficulties are to be overcome, when a new management takes over a business enterprise which has been during twenty years in a condition of semi-efficiency, any sane person will be able to understand. That furthermore patrons who have been used to leniency and almost inexcusable tolerance and who now are being addressed in cold and efficient business terms are likely to feel offended and even angry, is also naturally to be expected.

But we are specially anxious to address ourselves to those of our advertisers and subscribers who for a brief time may be the victims of errors in the way of misunderstandings on the part of the new management or of incomplete accounts in our advertising or subscription books, which mistakes the new management has inherited, and for which it is in no way responsible. We wish to ask these friends for their indulgence until the new management has thoroughly acquainted itself with the bookkeeping and account system of the paper which, as we stated before, suffered on account of the editor being too greatly occupied to handle two propositions equally well. If the Musical Review during the twenty years of its publication has been able to assist the profession and public in making things easier, then we believe they will bear with us a little during this time of transition, and will assist the new business management—The Leighton Press—in straightening matters out so that we can give them a bigger and better publication than they have ever had before.

Ever since its inception The Musical Review has tried to be fair and square. The editorial columns never were unfairly associated with the business office. We always gave recognition to worthy artists and teachers and pupils. We never asked anyone to advertise in order to gain such recognition. We always showed interest and leniency toward young aspirants for musical honors. Because of this leniency we aroused occasionally the ire of musicians of uncompromising severity in musical matters who thought we ought to tell the "truth" every time, no matter whom it hurt; but our policy has been one of construction and not destruction and we believe that a helping hand is of greater benefit to a musical community than a rod of iron. And as proof that our contention is correct we have many letters from artists now prominently associated with musical endeavors who tell us that their first encouragement came through favorable recognition in the columns of the Pacific Coast Musical Review.

We have saved the music teachers of the State hundreds of thousands of dollars by opposing a bill introduced at the State Legislature several years ago to license and examine all music teachers through a political commission. Only recently we succeeded in arousing the Music Teachers' Association of San Francisco to oppose the music teachers' tax which singled out the music teachers for special taxation. We have stood for years on the side of the American artist, the California artist, the San Francisco artist of merit and we have fought consistently the battle of the American composer. We have always helped the music clubs who really are of benefit to the community by engaging resident artists at reasonable remuneration. We have fought for California music festivals and summer activities. We have succeeded in bringing the Los Angeles musical profession in friendly contact with the San Francisco musical profession, in other words we have succeeded to eliminate the prejudices between musical Southern California and musical Northern California. And last but not least we have fought our hardest fight in the interests of a symphony orchestra of which this community may well be proud. Every time we fought for the profession and public we made enemies; but every time we did not care what happened to us or this paper, as long as we succeeded in winning victories for the musical profession and public. The writer could have earned greater financial rewards had he fought for himself instead of the artists, teachers and music lovers. But, after all, his satisfaction is greater to know that he succeeded against great obstacles.

The new business management—The Leighton Press—is in full sympathy with the editorial policies of the paper which will continue on the same basis as they have been conducted in the past. Our immediate energy will be concentrated upon the completion of the plans for an opera house and symphony hall and also upon the organization of a grand opera company conducted under San Francisco auspices. We shall continue

our campaign in behalf of California music festivals and summer activities. And we shall bring the activities of the interior California cities, which accomplished marvels in the way of musical progress in recent years, to the attention of our readers by occasional special editions devoted to their cause. It is also our intention to inaugurate a special department for studio activities, edited by a member of the staff, in which we shall record from week to week the excellent work being done by California teachers and students. It is also our purpose to pay more attention in future to the work of music clubs, public school music and the efforts of the leading conservatories, including the work of the Extension Division of the University of California as well as its summer session. Indeed we shall try to publish a special University Summer Session edition.

This enormous program could never have been undertaken as long as the editor had to worry about business matters. So please don't get impatient when you receive communications from the business office which contain errors, and if you have been in arrears for months do not blame the business manager for writing you a note of rather severe character, for if it is your wish to see the Pacific Coast Musical Review continue in its endeavor to make life more pleasant for the artist and teacher, then the business manager must see to it that it is able to do so by meeting its honest obligations, and this paper is only then able to pay its own bills, when those indebted to it treat it according to its merits. If you are unable to advertise, if your income does not warrant to add to your obligations, it is not necessary to do so, for the Pacific Coast Musical Review will always recognize true merit irrespective of advertising. But on the other hand we cannot accomplish the things we wish to do for the artists and the profession if we do not receive full co-operation and patronage both moral and commercial from everyone who possibly can help us to publish a first class music journal on the Pacific Coast.

Now, if you still think the editor has done something toward present satisfactory musical conditions in California, and if you wish to help him to do even more in future, please regard all communications from The Leighton Press (our business manager) as intended for the best interests of this paper and yourself, and if, at first glance, an error or a certain mode of expression annoys you and inspires you to retaliate by suddenly terminating your relations with this paper, please do us the favor to think over the matter and instead of acting hastily tell The Leighton Press your side of the story and you will find that those in charge of the business affairs of this publication are anxious to please you and make friends with you. If you are in the right nothing can possibly be in the way of straightening out matters; but if you are in the wrong it is more manly to accept the situation and make as easy an arrangement as possible than to lose your temper and hurt yourself more than you do the other fellow. What we want is co-operation, and we as well as The Leighton Press are ready to meet you more than half way, but naturally you also must meet us part of the way.

ALFRED METZGER.

BY WAY OF EXPLANATION

During the course of the music season just past we received numerous inquiries regarding the irregularity of our New York letter, and in justice to Miss Rosalie Hausman we wish to state that this apparent negligence of New York musical events was in no way her fault. We received the New York letters regularly, but were unable to publish them every week on account of the curtailed condition of the paper, and the numerous important California events that simply had to be taken care of. We are sure that next season our readers will have no reason to complain of the irregularity of the New York letter, for the new business management will co-operate with the editorial department to make the paper as big and interesting as possible.

NOVELTIES OF WANING N. Y. MUSIC SEASON

Casals Leads a Picked Orchestra—The Sea Symphony of Vaughn Williams Given New York Premiere—Philharmonic Orchestra Closes Season

By ROSALIE HOUSMAN

New York, April 9. With the approach of Easter the indoor music is giving way to the outdoor singing of Nature's songbirds, and in two weeks the opera season will be over. It has been a sensational one, including, as it did, the Boris performances of Chaliapin, the triumphs of Jeritza, and several musical novelties of proven worth. Walkure, in German, and a Lohengrin in the original, point the way to more Wagnerian revivals, with Meistersinger as a sure prediction for next year. Jeritza's great artistic as well as personal success are sign posts to more extended German repertoire.

Mengelberg has still several concerts to conduct, and a performance of the Ninth Symphony is announced for the latter part of April. The announced soloists are Miss Hinkle, Miss Alcock, Lambert Murphy and Royal Dadmun, and it will be given twice.

Nina Kosketz, of the Chicago opera, gave a concert at the Town Hall Sunday, April 2nd, where even the stage was packed to the last inch, by her wildly enthusiastic countrymen. A versatile and musicianly singer, as her well made program showed, she was, however, more at home in songs in her native tongue. Several by Medtner and Prokofiev were first performances here and were dedicated to the artist. So were two of Frederick Jacob's, one of which, a vocalise, called Medusa, proved so striking, that it was redemanded, and found in Madame Kosketz an ideal interpreter. As a singer of the Russian music, it is difficult to imagine a greater interpreter. Her warm soprano voice is subtly responsive and expressive.

Werrenrath did not sing at Carnegie this week owing to a severe cold.

A concert of Negro music, sung by negroes, was the event of Monday evening, April 3rd, at Carnegie Hall. There were soloists, chorus and pianist, and all acquitted themselves in artistic fashion, which was great credit to the race. Most of the music sung was touched by religion, the spirituals and slave songs all having an appeal with that underlying note. The concert was given for the benefit of the Manasses School for Colored Youth, and judging by the size of the crowd, received a substantial return.

The Mendelssohn choir, of Toronto, Canada, under the direction of Herbert Pricker, presented as a novelty of their concert, the Sea Symphony of Vaughn Williams, as well as various a capella choruses, showing beautiful tone, artistic musicianship, and perfect intonation. John Barclay was soloist in the vigorous music, which is a cycle for voice and orchestra in large dimensions, as is the Mahler Lied Der Erde.

The appearance of Pablo Casals as conductor of an orchestra all but filled Carnegie Hall on the evening of April 7th. A very distinguished audience, including Kreisler, Rachmaninoff, Mengelberg, Sembrich, and many others remained to the last note to shout their approval. Casals is a nervous, dynamic little chap with a baton, and as musicianly and stirring as with his 'cello. He literally played upon his men as upon his instrument, drawing a rich and beautiful response from the strings as from the other choirs. The Coriolan overture, the Pastorale, the C minor Brahms and the Prelude and Liebestod from Tristan made up the program, growing in emotional sweep as the evening progressed. Casals organized an orchestra in his native Spain, and it must be a lovely one, if their work is as fine as he gave Friday. True, he had a picked body to play upon and with, and the ideal tone so much discussed was frequently heard and as an interpretative conductor he ranks among the best, as he does when playing his 'cello. It was a great experience for all, and a genuine ovation for Pablo Casals.

The last Philharmonic concert in the society's regular season will take place this afternoon at the Metropolitan Opera House under the direction of Willem Mengelberg. Myra Hess will play Grieg's piano concerto in A minor. A performance of Richard Strauss' Death and Transfiguration will precede the concerto and the program will conclude with the Fifth Symphony of Beethoven.

During its eightieth season the Philharmonic Society will, with this performance, have given sixty-eight subscription concerts in Greater New York. Stransky conducted thirty of these, Hadley one, Mengelberg thirty and Bodansky five, and one other concert was divided in direction between Mengelberg and Bodansky. Henry Hadley also conducted his own compositions at several of the Stransky concerts. Stransky also conducted Philharmonic concerts at Princeton, Yale, Smith College and in Worcester, Holyoke, Springfield and New London, while Mengelberg directed performances in Boston

and at Yale. Four concerts were given under Stransky and Hadley in Brooklyn at the Commercial High School, under the auspices of the People's Institute. In addition to these Philharmonic concerts the orchestra played three times in New York under Richard Strauss and twice under Van Hoogstraten, once for Madame DuCarp under Stransky, and forty men of the orchestra played at Father Finn's concert in Carnegie Hall.

In commemoration of the conclusion of its eightieth season the society will give two special performances of Beethoven's Ninth Symphony, with quartet and chorus, one at Carnegie Hall on Wednesday evening, April 26th, and the other at the Metropolitan Opera House on Sunday evening, April 30th. Florence Hinkle, Merle Alcock, Lambert Murphy and Royal Dadmun will constitute the quartet and the chorus will include the full strength of the Oratorio Society of New York. Mengelberg will conduct. There will be very few changes in the Philharmonic personnel next season, contracts with most of the present members of the orchestra having been renewed. Soloists engaged for the first half of the season so far include Josef Hofmann, Helfetz, Schelling and Casals.

A SIGNIFICANT BOOK

Not all the great things in life or art come in bulk, and it is usually the still small voice which carries farthest. So it is with all significant publications, and all creative artists have known that success comes slowly but inevitably. And when there are so many books thrown upon the market, relating to the singing voice, that much discussed instrument, hidden away in our own bodies, we are far more likely to be skeptical about them than not. But when the facts found in these publications are backed up by years of experience, we are far more likely to read the book than not.

Mrs. Robinson-Duff's name is frequently heard in connection with Mary Garden's, her first pupil, and still a student in her studio when her time permits. So it is but natural that in the fly-leaf of this small but highly charged volume, I am not referring to its cost, but to its dynamic quality, one should find lovingly inscribed, "To My First Pupil, Mary Garden." The book is published by the Ditsons, in compact form and clear type.

The contents are the series of short talks given by Mrs. Duff for the Palestrina Summer School of Music during her first season in America. Mrs. Duff has lived in Paris for many years, and has enjoyed the advantages of that association, and the contact there with the most famous literary as well as musical element of that city. So it has been her privilege to glean much from that association, and with her keen intellect, her sense of humor, and above all, her real understanding of the human voice, she has been able to tell much in this brief and highly interesting volume: Simple Truths Used by Great Singers. How much is contained in just the title! And the book bears it out. I will only quote one or two important paragraphs. Singers should own the book, not merely glance it through. A few pertinent sentences meet the eye: "Singing is an exact science, and if presented in a clear, concise manner, should not be so difficult to understand." And again: "Breath control must be constant. Take neither too much or too little. It is not, after all, the amount of breath you take, but it is the control you have over it. Allow me to revert once more to the great necessity of relaxation in all you do, and of a well defined knowledge of every step taken, that you may have a perfect structure whose architect you are. Your art must not control you, but you must control your art, and the key to this, as far as we have gone in the art of singing, is based upon three fundamental principles: breath, jaw and tongue."

Let these few indications from the book speak for it. They will far better than I ever will, and they will lead you on to a treasure of practical advice as rare as it is beneficial.

EMILIE LANCEL GOES ABROAD

Emilie Lancel left last Wednesday, April 19th, for Europe. She will spend a year or two abroad, visiting first in Paris, where she has relatives and many friends. Next on the itinerary is London, where the music season will be at its height. From London Miss Lancel will go to Milan where she plans to spend the greater part of her time. Miss Lancel has grown continually, seeking earnestly to develop her talent and has received sincere recognition from those whose authority make their praise noteworthy as well as from the public and music lovers of San Francisco. Her latest appearances here before a well-known musical club and at the Century Club were unanimously acclaimed her biggest achievements so far.

On the evening of Thursday, March 9th, Miss Lancel gave a group of French and English songs and sang operatic duets with Marion Veekl. The second act from Samson and Dalilah was given with tremendous effect. It is a big number which demands voice and personality and it was done most convincingly. On Monday, March 27, Mary Carr Moore's Flaming Arrow, an Indian intermezzo, was given its premiere. Miss Lancel created the role of Loluna the Indian princess, delighting the audience with her grace, her voice and his-

tronic ability. Indeed it was at the urgent request of the composer that Miss Lancel delayed her departure that she might sing this charming opera of tuneful phrases and excellent atmosphere. The many friends and admirers whom this California singer has made for herself in San Francisco watch her leave with high hopes and great faith in the things she may accomplish.

THE PRESS CLUB SHOW

The "Sixteen Years After Show" of the Press Club of San Francisco will be staged at the Orpheum Theatre, midnight, April 22, after the conclusion of the regular Saturday evening performance of the Orpheum Circuit. The show, which is an annual event held in commemoration of the fire and earthquake of 1906, will comprise a triple feature bill, opening with an "old-time Press Club Minstrel Show" in which men and girls will appear.

Several acts of professional talent from local playhouses will comprise the second feature of the performance, after which will be presented a musical comedy for which members of the club and their friends have been rehearsing for the past two months, under the direction of Fred Carlyle of the University of California.

The plot of the comedy, The Bamboo Isle, written by the gifted pen of Frank B. Connolly, who will take the part of King Bungleboo, relates the experiences of an opera troupe shipwrecked upon an island in the South Seas, from which they are subsequently rescued by the arrival of the U. S. S. Cuckoo, which carries them back to the states. A beauty chorus of 25 dancing girls, in South Sea Island costume, who will form the suite of Bungleboo, King of the island, will be the "piece de resistance" upon which the action of the show will hinge.

Members of the club and their friends who will take part in the performance are as follows: Gilbert G. Weigle, Frank B. Connolly, Scotty Butterworth, Jack Heffernan, Elton Lambert, Al Brown, Jerry Eaton, E. J. Cardinal, E. M. Hibbert, Al Davidson, L. E. Skilling, Claude Mansfield, Howard Hansen, Buster Tynan, E. J. Cowles, L. W. Battersby, Sam Chapman, H. L. Brooke, Jr., C. H. Bruning, H. C. Hammond, R. C. Wheeler, F. M. Ayer, Rea W. Shaw, Walter Young, Gordon Chick, Dan Hart, Kathleen Mercedes Greely, Dorothy Carlyle, May E. Garcia, Maxine Magnus, Hope Helen Harper, Edith Springsteen, Naomi Bockrath, Edna Marie McCarthy, Evelyn Marion, Isabelle King, Ruth Mullen, Jeanne Tobias, Josephine Bein, Betty Turner, Loretta Holcomb, Helen Wehrle, Hazel McDaniels, Dolly Ashcroft, Ruth Stewart, Isabel Tobias, Phyllis Lewis, May Hammond, Hazel Westall, Lynn Glover, Mildred Horn, Natalie Kingston, Beatrice Lewis, Ann Younger, Louise Tray, Beba McNamar, Kathleen Callwell, Alona Borgeson and Bernice Stuls.

The Sixteen Years After Show committee is composed of the following members of the Press Club: Howard A. Welsh, chairman, Leon J. Pinkson, Tom Bellew, Al C. Joy, Frank B. Connolly, W. Russell Cole and Charles H. Bruning.

Tickets for the show are on sale at Sherman, Clay & Company.

GLAD TO ACCOMMODATE PATRONS

The Pacific Coast Musical Review wishes to announce that while the business office has been separated from the editorial rooms—the former being at 516 Mission street and the latter at Suite 801 Kohler & Chase Bldg.—this does not mean that advertisers and subscribers cannot be accommodated at the editorial rooms, when they find it inconvenient to call at the business office. Of course, ALL BUSINESS COMMUNICATIONS FORWARDED BY MAIL SHOULD BE SENT TO 516 MISSION STREET, where The Leighton Press is looking after the business interests of the paper; but advertisers and subscribers who wish to attend to business matters PERSONALLY, and who find it inconvenient to go to Mission street, may attend to their business at the editorial rooms. The same holds good of advertisers and subscribers who wish to make arrangements personally instead of by mail. Of course, we prefer if such friends would call at 516 Mission street, but at the same time we wish to save them any inconvenience we can, and make things as easy as possible for them. We also wish to clear up any misunderstanding that may have arisen through this business change. The Pacific Coast Musical Review has neither been sold nor has it failed, nor is it in the hands of a receiver, which reports some of our good "friends" seem to be eager to spread. As already set forth in the editorial of this issue, The Leighton Press very kindly offered to handle the business affairs of the paper and we have taken advantage of this offer. We have every reason to feel grateful to The Leighton Press for the efficient manner in which it so far has handled the affairs of the paper. That errors occur and unintentional mistakes are made in the beginning cannot be avoided, and we trust our friends will have patience until The Leighton Press has become more familiar with our books.

ALFRED METZGER.

TO BE REVIEWED NEXT WEEK

Several important musical events taking place in San Francisco and Berkeley will be reviewed in our next issue, which will be the Convention Number of the Federation of California Music Clubs. These will include the second chamber music concert of the Berkeley Quartet, the final Seckles Music Matinee at which Percy Grainger was the soloist, the concert of the Nash Ensemble and the concert of the Zech Orchestra.

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Gossip Among Musical People

Percy Grainger, the distinguished piano virtuoso and composer, was guest of honor at a tea given by Mrs. E. Stuart Brown and Miss Eggars at the studio of the latter at 321 Highland Avenue, Oakland, on Sunday afternoon last. A representative gathering greeted the distinguished musician and a musical program was given by the Berkeley String Quartet, including Signor Antonio de Grassi, first violin, Robert Rourke, second violin, Pietro Brescia, viola, and Willem Dehe, 'cello. The Brahms Quintet for strings and piano was the work selected for interpretation, and Miss Marianna Towler efficiently interpreted the piano part. Mrs. Brown was ably assisted by Miss Eggers, who proved a charming hostess. Among those present were: Percy Grainger, Domenico Brescia, Antonio and Mme. de Grassi, Mr. and Mrs. Charles Keeler, Mr. and Mrs. Charles Mallory Dutton, and their daughter Florence, Albert King, Orley See, Cora Winchell, Mrs. Collins, Katharine Edson, Alice Seckels, Mrs. Zanette W. Potter, Maybel Sherbourne West, Madame Vought, Dr. and Mrs. Marshall, Mr. and Mrs. Eugene Blanchard, Mr. and Mrs. Danford, and others.

Mme. Vought will present Teresina Monotti, soprano, Emanuele Porcini, baritone, and Augusto Serautoni, pianist, in a concert at the Masonic Auditorium in Stockton on Saturday evening, April 29th. These artists have arranged an unusual program including operatic arias, duets and piano numbers.

The Wager Swayne Club held its regular monthly meeting at the home of Mrs. George Uhl on Lombard street on the evening of April 8th. The program presented on this occasion was as follows: Fantasy in C minor (Mozart), Elizabeth Simpson; Scherzo in C sharp minor (Chopin), Esther Hjelte; Prelude C sharp minor (Rachmaninoff), Nocturne in E flat (Chopin), Etude, op. 10, No. 12 (Chopin), Aileen Fealy; Theme and Variations (Rameau), Mrs. George Uhl; Nocturne F sharp major (Chopin), Eva Rittigstein; Berceuse (Chopin), and Polonaise in A flat major (Chopin), Ethel Denny.

Miss Edna Horan, the clever young violinist and artist pupil of Sigmund Beel, appeared before the Sausalito Musical Club on March 28th and created such an excellent impression that the Sausalito News expressed itself in the following terms: "Excellent as all the numbers were, the laurel wreath of the evening fell on Miss Edna Horan, a star pupil of Sigmund Beel. Miss Horan proved herself a violinist of exceptional ability and her playing was a surprise and delight to all. For an encore Miss Horan played her own arrangement of When You and I Were Young, Maggie, and this favorite of another generation brought a storm of applause. Miss Horan was ably accompanied by Miss Hazel Nichols."

Miss Margaret Hanafin, violinist and pupil of Sigmund Beel, appeared before the Sausalito Musical Club recently and played two numbers, her first selection being Rimsky-Korsakow's Hymn to the Sun and Hubay's Zephyr. The Sausalito News said of this young musician: "Although a young artist Miss Hanafin shows individuality and excellent technical ability. She played the Andante from Vieuxtemps' second concerto and Burleigh's Ghost Dance. Every number received hearty applause."

The Zech Orchestra, William F. Zech, director, will give the second concert of the season 1921-1922 at California Hall, Polk and Turk streets, on Tuesday evening, April 18th. The following excellent program will be presented on this occasion, and no doubt the hall will be crowded as usual: Symphony Pathétique No. 6 (P. Tschaikowsky); (a) Two Iceland Melodies (Svendsen), (b) To a Wild Rose (MacDowell), (For String Orchestra); Walther's Prize Song (R. Wagner); Introduction to 3rd Act Lohengrin (R. Wagner); Overture, Tannhauser (R. Wagner).

Kajetan Attil, who is in charge of the harp department of the Dominican College of San Rafael, and one of the most distinguished harp virtuosos before the public, gave the following splendid program at the College Auditorium on Wednesday evening, March 28th, and aroused well merited enthusiasm by reason of his exceptional artistry and musicianship: Prelude (Attil), Dance of the Marionette (Tedeschi), Spring (Gounod); Ullaba (Symphonic Poem) (Smetana); A Sketch (Renie), Bohemian Folk Songs (Attil).

Myrtle Harriet Jacobs, a very talented ten-year-old pupil of Joseph George Jacobson, has appeared in concert in Petaluma and created quite a sensation and surprise through her technic and temperament. She has received several engagements to appear before different clubs and will give a concert of her own, assisted by Laura Filer Griffing, an exceptionally clever violin pupil of Wm. F. Lanza.

Marian Patricia Cavanaugh, the ten-year-old prodigy-pupil of Joseph George Jacobson, will appear in concert at the St. Francis Hotel during the end of this month and will be assisted by Alexander Murray, an unusually gifted pupil of Giuseppe Jollain. The two little musicians will play together the Sonata No. 4 by Mozart and among other numbers Marian Cavanaugh will play the Sonata Pathétique (Beethoven), Fantasia C minor (Bach), Fairy Tales (Raff), and a concerto by Mozart. Young Alexander will play the de Beriot Concerto No. 7 and several shorter solos. The concert promises to be of exceptional interest.

Redfern Mason, the noted critic of the San Francisco Examiner, spoke of Miss Edna Horan, artist pupil of Sigmund Beel, after a recent appearance before a San Francisco musical club as follows: "The most striking feature of the evening was Miss Horan's playing of the Vitali Chaconne, and smaller but important numbers by Wieniawski, Glazunow and Novacek. Miss Horan makes the tone sing and has unusual digital dexterity as well. But vision is greater than technic and it is the young violinist's ability to vivify the bel canto of the fiddle that extorts the warmer admiration. Miss Horan was happy in having Miss Nichols for accompanist."

The Bem Trio, consisting of Stanislas Bem, 'cello, Mrs. Eugenia Argiewicz Bem, violin, and Mrs. Edward E. Young, piano, appeared recently before the Saturday Club of Vacaville. The following is quoted from the Vacaville Reporter of March 31st: "Mrs. Bem's playing was nothing short of fascinating, and we were given ample cause to enjoy it through her violin solos. Almost everyone loves the rich deep tones of a 'cello and Mr. Bem handled his with the understanding of a master. Accompanying Mr. and Mrs. Bem was Mrs. Young, a pianist with a most sympathetic and delicate touch."

COMPILE CENSUS OF MUSICIANS

Readers of the Pacific Coast Musical Review will be interested to learn that under the auspices of the Music Teachers' Association of California, a census of musicians is being made, and the San Francisco Branch is asked to cover San Francisco, Marin, Mendocino, Humboldt and Del Norte counties. This directory will be placed in the State Public Library at Sacramento, the San Francisco Public Library and the San Francisco music stores. The State Public Library has long been endeavoring to get a complete list of musicians, and in the music section of the San Francisco Public Library visitors often ask for information such as would be covered by this directory. Musicians who desire to register may communicate with Miss Nellie M. Remler, who has been appointed chairman of the Census Committee. Her address is 1301 Leavenworth street. Telephone Prospect 1289.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, April 17, 1922—Two novelties were heard at the last concert of the Philharmonic Orchestra under Walter Henry Rothwell. Ernest Bloch made his debut as a composer with two symphonic poems, *Winter* and *Spring*. Frederick Jacoby, the San Francisco composer, now living in New York, was introduced with his *California Suite*, given its premiere by Alfred Hertz a few years ago in the home city of the composer.

Bloch is one of the few moderns who have poetic vision and wide control of modern harmonic technique of a kind that appeals in spite of its arbitrariness, for one feels a distinct spontaneity of his message. Of his two compositions, the one entitled *Winter* is stronger as to originality of conception. Undoubtedly, it is exceedingly difficult to express something "new" about that hackneyed subject of *Spring*. Yet, Mr. Bloch succeeded to paint a tone picture, refreshing as it was delicate. There is a strength of sentiment in his tone picture of *Winter* which I found in hardly any other artistic reflection on the moods and meaning of that season. In a measure it has the convincing appeal of Liszt's symphonic poem, *Ce qu'on entend sur le montagne*, by which I do not mean to hint at any analogy of musical detail. Bloch writes music of great refinement in style of technical detail and music. It is convincing through its delicacy. There are decided influences noticeable, evidently coming from the modern French school, yet one is justified in expecting much from this Swiss composer, who at present is heading the faculty of the Cleveland Institute of Music. Mr. Rothwell gave the work a finely shaded performance in which detail of phrasing was successfully considered. Bloch's music was very well liked.



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Jacoby's music, one had the impression, fared not quite so well, as there seemed to prevail a certain heaviness in the reading of the work, which as a composition might have made a more lasting impression. The opening movement, picturing the sunrise of the valley of Carmel, left not a particularly definite impression musically, however, this may as well have been the intention of the writer, who excels more in handling of orchestral detail than poignancy of musical material. *Fiesta at Monterey*, is a colorful tone picture, vividly depicting the revelry of a Spanish population at a festival. Most interesting was the Easter Sunday in Santa Barbara with its moods of processions, the religious element mingling somewhat with the mood of a day of exaltation. The maze of sounds, chants, organ music, wafted together by the wind is amalgamated into a piece of art music which one would wish to hear again. It is well conceived and of the three movements probably the most artistic. Jacoby is wandering somewhat too much the beaten paths of music in the first two tone pictures, and judging from the third one would believe that he has really more to give than presented in the earlier parts of the suite. On the whole the work is a noteworthy contribution to Western music. Which brings me to ask again why none of our American, or specially one of our California, composers has not evolved the synopsis for a suite or a symphonic poem on the basis of the novel *Ramona*. I understand that the present owners of the copyright refuse to give permission to have the story used for an operatic libretto. I think this is very regrettable as the book offers an unusually fitting subject for a lyric music-drama, so many episodes offering a natural background for musical settings. If the copyright problem does not interfere, a suite based on this Spanish-Indian-Californian subject should be a welcome contribution to our specific Western and American literature of music. It would give the composer opportunity to blend Indian, old Spanish and old ecclesiastic melodies in a natural and poetic manner.

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Hollywood now has its own Musicians Club. At the election of officers the following results were recorded, having been unanimously approved: President, Jay Plowe; vice-president, Dean Nagel; recording secretary, Mrs. Suzanne Joyce Spear; corresponding secretary, Mrs. Eglantine Baier; treasurer, Mrs. H. G. Lyman; directors, Mrs. J. J. Carter and Wedgwood Nowell. Each officer was presented and welcomed with enthusiastic applause. The organization of the club is largely the work of Mrs. J. J. Carter, who has done so much already to make music an essential factor in the civic life of Hollywood.

Drawing to a triumphant close their campaign to underwrite the Philharmonic Orchestra Concerts at the Bowl, campaign workers under auspices of the Chamber of Commerce have secured signatures on 2659 pledges for season tickets. This leaves but 350 tickets to be disposed of in Hollywood before an extension of the campaign can be made into Los Angeles. These tickets have been distributed among the people who have made written promises for cash payment to cover them before the concerts begin. One hundred tickets have been underwritten by Mrs. J. J. Carter on this basis; Miss Marion Fairfax has taken 200 to sell among the moving picture studios of Hollywood and C. E. Tobman has taken 100 tickets under this plan. These, however, are included in the total number, 2650, thus still leaving 350 tickets to be taken in this way. After this, the campaign will be carried into the civic clubs and the Chamber of Commerce in Los Angeles, as the music loving people of Los Angeles and the Orchestra have stated their intention to gladly subscribe for several thousand tickets which would pay the expenses of the campaign and help provide money to cover improvements in the Bowl in order to receive the crowds which will be there during the concerts. This includes seats, parking space, ticket booths and other incidentals. The Los Angeles people stated their willingness to do this after the people of Hollywood showed that they wanted the concerts sincerely enough to underwrite them.

Impresario Behymer is virtually closing his season here with a packed house for Fritz Kreisler tomorrow, and an excellent program by Percy Grainger on Tuesday. Grainger is very popular here.



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Alfred Mirovitch, internationally known pianist, is holding a master class in piano playing under the management of L. E. Behymer. This is an unusual opportunity for concertizing musicians and teachers to do intensive work of "post-graduate" nature, as Mr. Mirovitch's technical and interpretative attainments are of high order. The class will offer a survey of the principal piano compositions from the days of Bach to the present time, including the study of piano concertos and specific concert pieces. Opening May 2 four or five afternoon sessions will take place every week for six consecutive weeks. The curriculum will depend on the suggestions of the students. Mr. Mirovitch has limited the number of active students so that every "player" will be called to the keyboard twice a week. One afternoon every week will be devoted exclusively to one of the great writers for the piano, such as Bach, Beethoven, Chopin, Schubert and Schumann. This special session will afford a concentrated survey of the pianistic message by these masters, of whom individual works are not precluded from study during the other sessions. Mr. Mirovitch believes, however, that such comparative study of one master once a week will tend to deepen the understanding of his music and emphasize the difference of technical application to various works by the same composer. Auditions for active players are being held daily from now on until May 2, during which period listeners may also enroll. Mirovitch will leave for the East in June and will not return to America for more than a year as he has been extensively booked for next winter and spring by European managers.

Frieda Peycke, whose musical readings have placed her name prominently before the public and in publishers' catalogues, has received copies of three new settings, entitled When Music, Heavenly Maid, Was Young, The Brat, and About Clocks. Three others are in the hands of the engraver, including a choral work which will be sung by the Woman's Lyric Club in June.

Estelle Heartt-Dreyfus, well loved contralto, has given a series of three charming Miniature Musicales in Pasadena. Particularly interesting is her program Some Composers I Have Known, including fourteen songs by American composers, half of whom are Southern California composers, not fully representative, but happy selections. This program offers also an interesting group of foreign names. Mme. Dreyfus was accorded a unique distinction on the occasion of the first radio concert broadcasted from the roof of the Los Angeles Times. She was the only vocalist invited to participate in the musical program, which it is estimated, was enjoyed by 200,000 people, the largest audience an artist in the Southwest ever has reached.

Charles Wakefield Cadman arrived in town a few days before Easter and has had little time for rest. He had to fill an engagement the day after his recital and is being closely booked by his manager, France Goldwater, for the rest of the season and during summer. In between time he expects to work at the orchestration of his new opera, The Witch of Salem. In Marshall, Texas, he met with a most pleasant surprise. He appeared there in recital at the High School Auditorium and found that the entire juvenile audience already was acquainted with the program. This educational work, which Mr. Cadman declares has also been extended to other American composers, had been sponsored by the local music club. A happy day was spent by Mr. Cadman in Memphis, Tenn., where he met Arthur Nevin, now holding the position of official Civic Musical Director for that town. This meeting was the more stimulating to Cadman, the American composer, as Mrs. Edward MacDowell happened to be the guest of Arthur Nevin at the same time. Cadman feels that this trip just completed, taking him from coast to coast and back, was the most successful concert tour of his career. Everywhere he had unusually favorable notices in the East this year due to the growing demand for American compositions and recognition of American composers. The recital with Tslanina in Jordan Hall, Boston, was most gratifying. The audience gave him an ovation at the close of the concert. In New Orleans also they were most enthusiastically received. One of the charming incidents of his trip was his initiation into the Symphonia Fraternity, the only Music Fraternity in America. He has been a member for three years, having joined at the same time that Walter Damrosch and Victor Herbert did, but did not have the opportunity of being initiated until now. The ceremony took place at the University of Oklahoma at the close of his concert there. He was presented with two handsome pins set with rubies and diamonds. Mr. Cadman will fill concert dates on the Pacific Coast during April and May, having been booked for fifteen concerts in all.

Louise MacPherson, brilliant young pianiste, an all-American product, who made a distinct impression on the concert stage in Europe and Eastern American cities, will be the soloist this coming Sunday afternoon with the Philharmonic Orchestra, playing the Liszt E flat concerto. The orchestral program offers Death and



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Next Friday afternoon and Saturday evening the last pair of symphony concerts of this season will be performed. The program includes the fifth symphony of Beethoven, Glere's tone poem The Sirens which made such a strong impression at the first concert this year, and Wagner's Ride of the Valkyries. Alfred Kastner, solo harpist of the orchestra, noted for his fine presentations of modern works, will be featured as soloist in a work by Ravel, written for harp, clarinet, flute and strings, new to this city.

Adolf Tandler, former conductor of the Los Angeles Symphony Orchestra, is spending his vacation in Los Angeles. He arrived from New York City where he is filling an important position as editor and musical advisor in the great music publishing house of Breitkopf & Hartel. Mr. Tandler feels hesitant about "talking shop" as he does not wish to anticipate his firm by announcing the appearance of new works. He declares that a new era for the American composer of progressive tendencies is dawning and the near future will see a large number of characteristic compositions of Americans in print. Although in town little more than a day, Mr. Tandler has been literally overwhelmed by messages of welcome from his many friends. It is interesting to know that Conductor Tandler may also figure again prominently on the musical horizon of our own city, a return which would be greatly welcomed by many. In his usual unpretentious manner Mr. Tandler does not care to mention details of possibilities in that direction, of which there are two. His friends feel, however, that Conductor Tandler has done such yeoman services for musical Los Angeles, endearing himself to so many, that his place is in the city to which he gave of his best. From a point of sentiment Mr. Tandler would vastly prefer to be here with his friends. In New York, however, a position awaits his return which is lucrative, as well as affording him unique opportunity to constructive work. Incidentally, his office at Breitkopf & Hartel was occupied by Josef Strinsky, the conductor of the Philharmonic Orchestra of New York City, prior to Mr. Tandler's appointment.

At the California Conductor Elinor has shown himself again as a versatile musician in the arrangement of a famous song, Way Down Upon the Swane River. He presented the lovely melody in surprising fashion in the idiom of various nations, as if a French, Scotch, Spanish, Irish and Hungarian composer might have written the song. He uses a number of clever orchestral effects which are very well taken care of by the splendid ensemble he has under his baton. The ar-

range is not only entertaining, but it has a certain educational value, and beyond any doubt, is pleasing the public greatly. The strings and woodwind section of the orchestra come in for special honors in the Barcarolle from Tales of Hoffman, which is rendered with tempting lilt. Another arrangement by the conductor, being a musical review, offers a good half dozen of our most popular song hits in a lively medley.

JOSEPH SCHWARZ

At the Auditorium tomorrow afternoon many will gather to enjoy what will be the last musical event of the current season. Joseph Schwarz, eminent Russian baritone, is scheduled for his only recital program here this season, and those who love beautiful song are eager for the superb event. Schwarz is a recitalist par excellence. Fundamentally a musician of the broadest type, an intense scholar of all forms of composition and a man of widest recital experience in both Europe and America, he is in addition equipped with a vocal organ of glorious natural quality and trained to meet the most exacting requirements of the music of many races, which he so aptly interprets. San Francisco well knows Schwarz as one of the greatest operatic baritones.

Tomorrow the real Schwarz will be heard and it will be a rare treat, indeed, to hear the marvelous lieder of Strauss and Schubert sung as we heard them sung before the war. In three great songs of Richard Strauss—Zueignung, Traum durch die Dämmerung and Cecilia—Schwarz will prove his mastery of this exalted art, and in Der Wanderer, Due bist die Ruh and Die Allmacht of Schubert the tragedies and glories of this great composer will be exemplified in majestic manner. During the unfolding of the splendid program tomorrow afternoon five languages will be employed by Schwarz.

In Italian the Arioso of Handel and the Eri tu from Verdi's Masked Ball will be given. The Strauss and Schubert groups will, of course, be sung in their native German; two great French arias from Massenet's Le Roi de Lahore and Offenbach's Contes d'Hoffman will be sung in French. In Russian Schwarz will present I Am Not a Prophet by Rachmaninoff, Over the Steppe by Gretchaninoff, My Native Land by Gretchaninoff, and The Flea by Moussorgsky. As an interpreter of the tragic songs of Russia Schwarz is said to be peerless. Encores are promised in English.

Tickets for the Schwarz concert can be secured at the box office at Sherman, Clay & Co.'s until Sunday, when they will be on sale at four box offices of the Auditorium. A special general admission rate of 50 cents will be sold at the Auditorium tomorrow afternoon. Gyula Ormay will be at the piano.

A TRIBUTE TO CAROLUS LUNDINE

On the evening of Friday the 14th inst., an occurrence took place at the residence of Carolus Lundine, 2523 Gough street, in which about fifty pupils and friends from Oakland, Berkeley and this city were participants. During the absence of Mr. and Mrs. Lundine, the friends congregated at their home, taking full possession of the house, amusing themselves with dancing and music. Dr. Goldman also gave several very successful exhibitions of mental telepathy. In the midst of one test, when the lights were low and absolute quiet reigned, Mr. and Mrs. Lundine returned home, and upon entering were astounded to find the tables loaded with refreshments and a jolly birthday surprise party to give them welcome.

After regaining their equilibrium the fun and merriment commenced in earnest. During the evening several advanced pupils of Mr. Lundine sang solos and duets very effectively and to the delight of all present. Prof. Arnold and Miss Nesbit rendered brilliant piano solos. After refreshments were served about twenty-five pupils surrounded Mr. Lundine and presented him with an elegant silver loving cup, as a token of sincere respect and with all good wishes for a long continuance of their happy relations, the ceremonies ended with the hearty and unanimous singing of He's a Jolly Good Fellow, etc.

ALCAZAR

Twin Beds, a delicious morsel of farce-comedy which has only just been released for stock presentation after achieving supreme success on tour, will be given its first Alcazar production beginning next Sunday afternoon, April 23rd. It is a laugh festival with the mirth reaching the point of delicious hilarity during the unfolding of the many amusing incidents that come to make up the funniest plot ever conceived.

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THE PACIFIC PLAYERS

Up at the headquarters of the Pacific Players they are enthusiastic over the interest they have created in announcing their bill for the performance the evening of Tuesday, May 2. Trifles, and Suppressed Desires, are to be used. The first, serious, was played at the Maitland Theatre some time ago; the other is a comedy on psychoanalysis. Both are by Susan Glaspell. The performance will again be at the Sorosis Hall little theatre. The players are Paul Merrick, Dudley R. Douglas, Nathaniel Anderson, the director, Winifred Buster, Jane Seagrave and Ethel Darling. Mrs. Anna Morse will play on the piano the No. 2 Arabesque (Debussy), and Waltz in A flat (Chopin).

Ruth Viola Davis will introduce her intermediate pupils in a piano recital at Century Club Hall on Thursday evening, April 27th, when the following extensive program will be presented: Dance of the Gnomes (Parlow), Virginia Knight; The Wild Horseman (Schumann), Grace Armacost (pupil of assistant teacher, Marjorie Moss); The Brownies (Reinhold), Inez Strach; Tiddlywinks (Orth), Robert Ridley; Leap Frog (Seeboeck), Lydia Lucille Wainwright; March of the Goblins (Barth), Robert Devlin; Minuet in G (Beethoven), Sophie Davis; Shadow March (Cramm), Virginia Weaver; Dance of the Gnomes (Harker), Flitcroft Fross (pupil of assistant teacher, Marjorie Moss); Arpeggio Waltz (Crawford), The Pearls (Concone), Bertha Burgh; In the Gondola (Heins), Peggy Burgh; Goblin's Frolic (Heller), Marjorie McCarg; Trio: At the School Festival (Streabhog), Virginia Knight, Lydia Wainwright, Marian Knight; Impatience (Heller), Winifred McCarg; Elfin Dance (Grieg), Julia Dodd; Two Pianos—Military Parade (Bilbro), Bertha Burgh and Somers; Song without Words (Streabhog), Jack P. Peggy Burgh; On the Meadow (Lichner), Maude Blair Shaffer; Elfin Dance (Jensen), Margaret Vanderburgh; Duet—Military March (Schubert), Julia Dodd and Evelyn Dodd; Waltz (Wachs), Amelia Horner; The Gypsy (Bohm), Vivian Shaw; Wayside Chapel (Wilson), Evelyn Dodd; Etude (Heller), Caprice (Huerter), Gladys Worden; Nadia (Wachs), Alice Vogt; Waltz (Huerter), Carmen del Curo; Waltz (Wachs), Ruth Russ; Le Secret (Gautier), Song of the Lark (Tschalkowsky), Gladys Gillig; Minuet E flat (Beethoven), Elmer Bocks; Waltz in E flat (Durand), Verdele Russ; Balaucelle (Wachs), Hunting Song (for left hand only) (Hollander), Marian Knight; Two Pianos—Marquise minuet (Lack), Gladys Worden and Gladys Gillig.

MRS. CEDRIC WRIGHT SOLOIST AT CALIFORNIA

A program of well-known numbers has been selected by Conductor Heller for the concert to be given at the California Theatre Sunday morning. The well-known overture to Herod by the famous American composer Henry Hadley will be the feature number of the orchestral program. Bizet's selections from his popular opera Carmen will also be presented. Waldteufel's characteristic Les Patineurs waltz and Fucik's Hungarian march Hongroise will be given readings by the big orchestra of fifty artists under Heller's baton. Leslie Harvey, who has been creating no mean comment due to his excellent renditions on the California's big organ; will play the popular Mendelssohn Spring Song.

Mrs. Cedric Wright, well-known violiniste, will be the soloist and will present Lalo's splendid Symphonie Espagnole. Mrs. Wright, who was one of America's leading violinists, is now living in California and through the efforts of Impresario Selby Oppenheimer was induced to appear at the concert at the California Theatre Sunday morning. Loges and boxes are reserved for the concert, and patrons are privileged to remain for the entire photoplay program with no extra charge.

THE ARTIST-PUPILS' GREAT OPPORTUNITY

The California Federation of Music Clubs will hold its annual convention in San Francisco beginning with Sunday, April 30th, and lasting several days. This federation includes about seventy music clubs of California and has always made it its policy to encourage resident artists. A number of our leading teachers have trained excellent artist-students, who are sufficiently advanced to appear before some of these clubs, and if the latter are at all appreciative of the benefits they have derived from the training of their teachers they could extend no finer courtesy than combine to announce themselves as artist-pupils of their teacher ready to accept engagements before leading music clubs of California in the

MUSIC CLUB CONVENTION NUMBER OF
THE PACIFIC COAST MUSICAL REVIEW,
ISSUED NEXT SATURDAY, APRIL 29, 1922.

If certain teachers wish to give some of their advanced artist-pupils an opportunity to gain additional recognition they could also announce the success of their artist-students in such number, and we feel certain that quite a number of clubs, always looking for young talent, would be pleased to accept the recommendation of reliable teachers and select some of their artists from the ranks of these young Californians. If this idea appeals to you either write or phone to the Business Manager of the Pacific Coast Musical Review, The Leighton Press, 516 Mission street, San Francisco. Telephone Douglas 5380. (If more convenient you may call at Editorial Rooms, 801 Kohler & Chase Building, 26 O'Farrell street, San Francisco.)



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OPERA IN LOS ANGELES

(Continued from Page 1, Col. 1.)

Madonna, Rosa Raisa won a unique triumph in *Jewels of the Madonna*. So did Edith Mason as Juliet, a part she sings to perfection, admirable as to vocal quality and lovingly in expression. Raisa has a marvelous voice, equally beautiful in every position. Of a different type, lighter, imminently graceful and winsome are Miss Mason's notes. She had an ideal partner in *Muratore* as Romeo. If *Muratore* had not sung, merely acted the part, even then he would have won the hearts of the public. We would have loved to hear Miss Mason more than once, though the performance was of unforgettable charm. Smallens conducting with much taste.

Mary Garden was at her best vocally in *Louise*, when also her acting was more natural, specially in the first two acts. If Mary Garden ever should enter the speaking stage, let her make her debut in the *Taming of the Shrew*. She would be a good Catherine and Baklanoff a good Petruchio. As a matter of fact, Herman Goetz (1849-1876) has written an opera based on this Shakespeare play. It is one of the best operas composed during that time. It won a success in London and appeared in an English edition. Mary Garden's *Salome* is historically disappointing, unconvincing, not to mention the few and hackneyed gyrations she offers in the famous dance. But she sang exquisitely.

Dufrenne is an impressive Athanael in *Thais* and a strong Jochanan in *Salome*. Some of his tones are a trifle hard. Johnston is good as Tannhauser, and will win even more applause as his somewhat lyric tenor voice and interpretation gain in warmth, strength as well as his acting in eloquence. Johnston's diction is very good and added much to the success of the night. Joseph Schwarz finds his strongest asset in a voice of luscious quality and astounding richness of volume. Less appealing is a frequent sentimentalism in phrasing of his and a kind of portamento which takes away from the strength of his singing. Incidentally, the entire Tannhauser production suffered from monotony of shading and dragging tempi. Conductor Cimini did not repeat here the dramatic grasp and decisiveness of baton he revealed in *The Jewels of the Madonna*.

Giorgio Polacco revealed supreme baton technique. His reading of *L'Amore de Tre Re*, *Thais* and *Louise* left no doubt as to his standing among conductors. Surprising, therefore, was the lack of blending in his reading of *Salome*. He seemed distracted, less magnetic, which may have been caused by unwarranted newspaper telegrams announcing him as successor to Miss Garden. In conclusion, the orchestra proved a great delight in every performance.

NEW WORLD TRIO SUCCESS

The New World Trio, consisting of Marie Hughes Macquarrie, harpist, Christine Howell, flutist, and Alice Guthrie Poyner, violinist, with Eula Grandberry, soprano, as soloist, appeared recently at the State Theatre in Eureka and created quite an excellent impression, as may be seen from the following press comments:

Humboldt Standard, March 21: With divine artistry reflecting in each number of their repertoire, the New World Trio and its soprano soloist, Eula Grandberry, were given unlimited plaudits by Eureka music lovers at the program held last night in the State Theatre. Eula Grandberry proved to be a lyric soprano with a rich, flexible voice, while Christine Howell, flutist of the trio, in an encore number, *The Wind*, was given a rousing ovation for this splendid number. Miss Howell's revealed perfect control of the flute, even executing the myriad of runs without the slightest appearance of effort. The Irish Rhapsody with Marie Hughes Macquarrie at the harp, was one of the most pleasing numbers of the evening. Miss Macquarrie showed excellent ability as a soloist, in addition to being an ultra-able accompanist. On the *Wings of Song*, a solo by the trio violinist, Alice Guthrie Poyner, was a most delightful number and her rendition was exceptional.

The Humboldt Times, March 22nd: Eureka music lovers were treated to their first popular classical concert in Eureka Monday evening when the New World Trio, with Miss Eula Grandberry, appeared before a large and appreciative audience at the State Theatre. The Trio, composed of Alice Guthrie Poyner, violinist, Marie Hughes Macquarrie, harpist,

and Christine Howells, flutist, delighted the audience with their diverse and charming repertoire, while Miss Grandberry, a lyric soprano, charmed her auditors with the brilliancy and sweetness of her voice. Standing out in the program were the Irish Rhapsody by Pinto as rendered by Miss Macquarrie, and *The Wind* by Miss Howells in response to an encore.

DOROTHY DUKES' RECITAL

Miss Dorothy Dukes, an exceptionally gifted young cellist, pupil of Arthur Weiss, the well known cellist and member of the San Francisco Symphony Orchestra, will make her public debut at Sorosis Club Hall in a recital to be given at Sorosis Club Hall, 536 Sutter street, on Friday evening, April 28th. She will be assisted by Robert Saxe, tenor, and Mrs. Martha Dukes Parker, pianist. Miss Dukes has been studying with Mr. Weiss for some time and those who have heard her admire her tone, her style and executive ability. An unusually interesting and representative program has been selected for this occasion, as may be gathered from the following selections: *Concerto in A minor* (Saint-Saens), Miss Dukes; (a) *The Dream* (Rubinstein), (b) *Once Again* (Sullivan), (c) *Give a Man a Horse He Can Ride* (O'Hara), Mr. Saxe; (a) *Celebrated Air* (Bach), (b) *Baurree I, II—from III Suite* (Bach), (c) *Spanish Serenade* (Popper), (d) *Vito* (Popper); (a) *Jean* (Spross), (b) *There'll Never Be One Like You* (Sanchari); *Variations Symphoniques* (Boellmann).

MEUSSDORFFER-WENZEL CONCERT

Keen interest centers about the recital to be given by Irene Meussdorffer, gifted soprano, and Walter Frank Wenzel, talented pianist and accompanist, at the Fairmont Hotel on next Tuesday night at 8:30 o'clock. The following interesting program will be given: Part I—*Fantasie*, C minor (Mozart), Walter Frank Wenzel; (a) *An die Muzik*, (b) *Gretchen am Spinnrade*, (c) *Der Muzensohn* (Franz Schubert), (d) *Feldeinsamkeit*, (e) *Ständchen* (J. Brahms), Irene Meussdorffer; (a) *Polonaise*, C sharp minor (Chopin), (b) *Arabesque* (Leschetizky), (c) *Impromptu*, G flat (Schubert), (d) *Rhapsodie*, G minor (Brahms), Walter Frank Wenzel. Part II—(a) *Dawn in the Desert* (Gertrude Ross), (b) *He Who Moves in the Dew* (Cadman), (c) *Green* (Debussy), (d) *Romance* (Debussy), (e) *Aria*, *Il est Doux—Herodiade* (Massenet), Irene Meussdorffer; (a) *La Fille aux Cheveux de Lin*, (b) *Goliwogs Cake Walk*, (c) *La Cathedrale Engloutie*, (d) *Jardin sous la Pluie* (Debussy), Walter Frank Wenzel; (a) *Zueignung*, (b) *Traum durch die Dämmerung* (Richard Strauss), (c) *Der Gartner*, (d) *Ellenried* (Hugo Wolf), (e) *Hat dich die Liebe Berührt*, (f) *Gestern hat er mir Rosen gebracht* (Josef Marx), Irene Meussdorffer.

The patronesses, most of whom are entertaining young friends at dinner parties at the Fairmont Hotel before the concert, are: Mesdames Fred Bartels, R. M. H. Berndt, Fred Blaich, Lilly Bruchmann, Aurelius E. Buckingham, Robert P. Clement, John D. Daly, Wm. H. Eckhardt, Matilda Esberg, C. E. Grosjean, Gustav Gutsch, Joseph B. Keenan, Caroline Koster, William Limbaugh, Herrmann I. Muller, Andrew E. Neuenburg, Emily Thomas, Walter White, William Zech; Misses Caroline Breuner, Edith Hecht and Sophie Schafer. Following the program there will be dancing until 12 o'clock. Tickets may be secured at Sherman, Clay & Co. at \$1.00 plus war tax. The concert is given under the management of Madame Vought.

CALIFORNIA COMPOSERS

California composers who would like to have their songs or instrumental works presented before California music clubs by California artists will find in the Music Club Convention Number of the Pacific Coast Musical Review, to be published next Saturday, April 29th, a convenient and effective medium. For space address The Leighton Press, Business Manager of the Pacific Coast Musical Review, 516 Mission street, San Francisco, telephone Douglas 5380, or, if more convenient, call at Editorial Rooms, 801 Kohler & Chase Building, 26 O'Farrell street. However, we always prefer if you can find time to call at the business office for the transaction of business.

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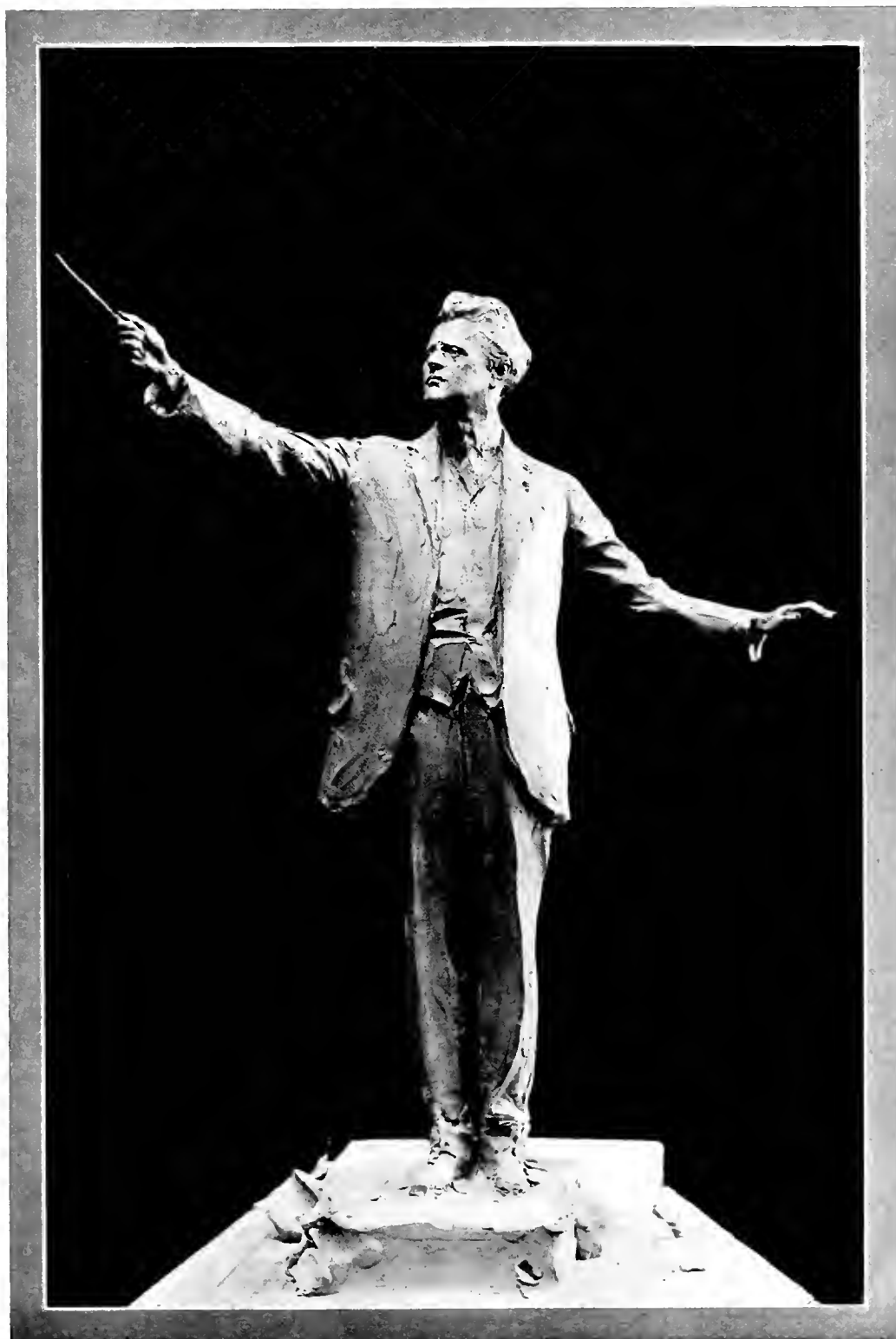
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SAN FRANCISCO, SATURDAY, APRIL 29, 1922.

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TWENTY-FIRST YEAR

MUSIC CLUB FEDERATION CONVENTION

The California Federation of Music Clubs will give its fourth annual convention at the Palace Hotel beginning tomorrow (Sunday), April 30th, and continuing during Monday, Tuesday and Wednesday, May 1, 2 and 3. It is surely a great thing for music when about seventy music clubs and similar organizations combine toward improving musical conditions, enlarging the opportunities of resident artists and co-operate to further the best interests of the public. During these days it is absolutely impossible to attain truly worth-while ambitions and aims in behalf of any worthy project except through co-operation, and anyone who does not realize and thoroughly feel the necessity of collective action is indeed shortsighted and behind the times. And because the California Federation of Music Clubs, which is closely affiliated, indeed which is a part of, the National Federation of Music Clubs, is sufficiently farsighted and enterprising to realize this condition of affairs it is worthy of the heartiest and most universal support.

Mrs. J. E. Birmingham, president of the San Francisco Musical Club, is responsible for the fact that the convention is going to be such a brilliant success as it appears at this time. Of course, Mrs. Ethel Johnson Rosenthal, chairman of the program committee, did considerable of the preliminary work, but was obliged to leave her work half finished on account of her departure for the East. At the last moment Mrs. Birmingham and her associates had to attend to innumerable matters which could not be foreseen. Another leader of the California Federation of Music Clubs whose services can never be appreciated at their true worth, is Mrs. Cecil Frankel, of Los Angeles, President of the State Federation and now one of the National officers. Indeed were it not for her there would be no Federation at all. It depended upon her alone to do the first missionary work and her enthusiasm and energy influenced others to follow her example, but even to this day there is no one who actually has done as much for the Federation as Mrs. Frankel has. And this convention should be a source of deep gratification to Mrs. Frankel, for it shows the astounding growth of the Federation since that first convention in Oakland three years ago.

Of course, there are other worthy members of the Federation to whom credit is due for the

Music Clubs Are Creating Greater Musical America—Says Rothwell

Eminent Conductor of Los Angeles Philharmonic Orchestra, in Presto Interview, Points to Importance and Opportunity of Music Clubs

By BRUNO DAVID USSHER

Finally the last chord in the long coda of Beethoven's Fifth boomed out, ending the rehearsal at 11:30 sharp. "Tomorrow evening in San Diego, gentlemen. And those playing the Ravel, please at 12:30 this noon." Conductor Rothwell exclaimed. About six people make a rush for him to ask questions, including your scribe. My turn comes and my request for an interview on "The Mission of Music Clubs." Mr. Rothwell:

"The only time I can see you is at 12 o'clock, in the confectionery around the corner. I have two appointments between now and noon, another rehearsal at 12:30 and then I leave for San Diego."

"You are not giving me much time to give an adequate answer to your question," Conductor Rothwell remarks, submerging some crackers in a soup-bowl.

"To my mind the music clubs, and in turn their county, state and national organizations, are meeting three of the most important needs towards nationwide musical culture. They balance our musical life here, because they emphasize the great aspects of musical life: musical production, musical education, and third, and perhaps, most important, they take care of musical decentralization." Mr. Rothwell began, while sending a few more crackers to their "watery" grave.

"America indeed is fortunate in having an organization, or a host of working units to spread musical expression in towns of every size, acting as musical generators to their community as the great music centers influence entire territories. California offers a good example of the important work of decentralization done by music clubs. Just eliminate all the music clubs outside of the three or four larger cities of this state and how much musical life would remain in the smaller towns but for these musical strongholds. In fact, Los Angeles or San Francisco even would feel distinctly the absence of music clubs. The vitalizing element in this musical club life is the federation method, which brings me back to my thought that one of the important factors in the federation work is musical decentralization; in other words, to carry the musical current from the larger cities, from the larger clubs, into the clubs and towns of lesser size. What would the concert managers and touring artists do but for this great musical irrigation system that has been spread even into the remote parts of practically every state?" Conductor Rothwell mused.

"Of course, you need centralization within the communities, that is why I think that every club having a music section should join the federation of music clubs, so should every church choir, every music department of the public schools and even of the public library to

growth of the organization. Their names will be found upon the subsequent pages as committee members and officers. No organization can completely succeed without co-operation and those who refuse to put their shoulder to the wheel are shirkers, or "slackers," as they were called during the war, and will never amount to anything except in their own estimation, for they place personal prejudices above the good of the musical profession and public. And now it remains for the members of the San Francisco Musical Club—the host of the convention—to attend all events in full force and see to it that every affair is crowded. We note with pleasure that distinguished leaders in music are to give a number of most interesting lectures, and that the past custom of giving too many programs and not enough instructive talks has been abandoned. For this all should be grateful to those who arranged the programs. The banquet at the Palace Hotel on Tuesday night should be an auspicious event, and after the convention is over no one will have any reason to regret the labor and patience necessary to bring this great event to a happy conclusion.

MARGARET BRUNTSCH ON VISIT FROM EUROPE

Distinguished California Prima Donna Contralto Returns After Twenty Years' Absence Crowned With Innumerable European Laurels

Miss Margaret Brunsch, who twenty years ago left her home in Alameda to seek fame abroad, has returned at last after conquering for herself an enviable artistic position in Europe, specially in Germany. She has made her way up the ladder of fame from the beginning and has won out by sheer force of her tenacity, genius and extraordinary vocal powers. She has gained remarkable successes both in opera and concert and ranks at present with Europe's foremost artists. For a number of years she has occupied the leading contralto position at the opera in Karlsruhe, the capital of Baden,

be of greatest service to their community by being in touch with this great movement which, as I said, is balancing the educational and productive side of our musical life.

"If France for instance had a system of musical decentralization as ours, its musical activities throughout the country would be of greater account. As it is, music in France means essentially music in Paris. Music in America means no longer music in New York or Boston only. Just take the instance of San Diego, where the Philharmonic Orchestra plays tomorrow night, but for the preliminary work of the Amphion Club there the orchestra season probably would not have been accomplished, and hardly in the big manner in which it was done.

"I do not think it is necessary for me to dwell on the educational and creative aims of the federation. If the public schools are doing for music what they do, then it must be largely credited to the propaganda of the music clubs. Very vital I think is another phase of the educational work of musical clubs, that focusing on study classes and similar units. It is not the number of programs alone or the numbers of concerts that make for a high musical standard, but it is the understanding and appreciation of music. In fact, I think, the time has come, where this is being felt more and more here in America, and the schools are on the right way with their music appreciation courses. Musical education, the study of programs privately or in circles, before the concert takes place, is the important factor towards a more solid foundation of musical life. Of course, hand in hand with it must go the encouragement of the contemporary, the coming composer, the growing generation of young concert artists. But, and I feel very strongly on the point, it is imperative that musical education, one systematically built up, is injected to such an extent in our daily life, that our love for music becomes imbued with due understanding and discrimination. Musical production, be it composition or concerts, will run wild, lose its standard, unless checked by a carefully cultivated taste for music on the part of the public. And that will be acquired in musical study classes of high aims as conducted in many clubs. And even the smallest club could have such a study class. It is the study work, I think, that makes the work of a music club great, and, it is in that regard particularly that music clubs are visibly creating a greater musical America."

By which time Conductor Rothwell discontinued the session which had just developed into something of a "study class" on the present subject. However, the orchestra was waiting.

one of the most artistic and most efficiently managed operatic establishments in Europe. To retain this responsible position for a number of years, such as Miss Brunsch has been able to do, requires more than usual artistic proficiency.

In Bayreuth, the world's operatic Mecca, Miss Brunsch sang leading contralto roles alternating with the great and only Schumann-Heink, an honor not lightly to be regarded. Miss Brunsch's presence in California this summer, both as artist and teacher, should be taken advantage of, and if some of our musical clubs really wish to make good their claims to recognize the merit of California artists, here is one upon whom the European musical world has set its stamp of approval. We trust that Miss Brunsch will receive that recognition which her fame deserves.

We take the liberty to quote two expressions of noted writers in two daily newspapers to prove Miss Brunsch's successes abroad:

Berliner Neuste Nachrichten—"Her vocal organ, a truly wonderful contralto of imposing volume, proved her to be a born interpreter of a most graceful style."

Karlsruher Journal—"Miss Brunsch delighted everyone with songs by Schumann and Bittner. With her matured vocal art the young artist conquered for herself with ease the undivided attention of the audience that crowded every available place in the large hall."

We could quote many more similar expressions, but these two are sufficient to prove the truth and extent of Miss Brunsch's success.

MME. CAILLEAU'S ARTIST STUDENTS

Mme. Rose Relda Cailleau, whose exceptionally artistic work is universally admired in the West, is not only herself contributing to the enjoyment of the musical public, but presents a number of young artist students who have become professionally known recently. Four of those she announces elsewhere in these columns and if the demand for their services and the enthusiasm aroused by their artistry is any indication as to their merit then they certainly are occupying a prominent position among the younger of California's artists. A specially sensational success has been achieved by young Hunter, better known as the "Caruso of the Ferries," about whose voice and interpretation we shall have more to say next week. Musical clubs seeking new talent will make no mistake in occasionally including some of Mme. Cailleau's students in their itinerary.

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LOS ANGELES CORRESPONDENCE

Much interest is being shown here in the coming convention of the California Federation of Music Clubs, to be held in San Francisco next week. From 100 to 150 delegates of Southern California music clubs will come to San Francisco. No complete list of these delegates will be available until credentials are in the hands of Mrs. Norton Jamison, chairman of the credentials' committee. Practically all the Los Angeles clubs will be represented by full delegations. The majority of them will leave in special cars this Saturday evening, among them Mrs. Bessie Bartlett Frankel, Charles Wakefield Cadman, Rev. J. Bromley Oxman, Mrs. Grace Windey Mabey, Mrs. Abbie Norton Jamison, Mrs. Mattison B. Jones, Mrs. Percy Brown, Eleanor Hornby Woodford, Clarence Gustlin, Mrs. Emma M. Bartlett, Charles Draa, Ben Field, Julius V. Seyler. The party will be amply "managed" as three of our Los Angeles concert managers, Grace Carroll Elliott, France Goldwater, and L. E. Behymer will be in the party. Charles Wakefield Cadman will read a paper at the convention dealing with subject of "The Educational Value of the Junior Club." Rev. Oxman has also been invited to address the gathering.

B. D. USSHER.

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(1)
 Oh, beautiful for spacious skies,
 For amber waves of grain,
 For purple mountain majesties
 Above the fruited plain!
 America! America!
 God shed His grace on thee,
 And crown thy good with brotherhood
 From sea to shining sea!

(2)
 Oh, beautiful for pilgrim feet
 Whose stern, impassioned stress,
 A thoroughfare for freedom beat
 Across the wilderness!
 America! America!
 God mend thine every flaw,
 Confirm thy soul in self-control,
 Thy liberty in law!

(4)
 Oh, beautiful for patriot dream
 That sees beyond the years,
 Thine alabaster cities gleam
 Undimmed by human tears.
 America! America!
 God shed His grace on thee,
 And crown thy good with brotherhood
 From sea to shining sea.

Invocation—Rev. C. S. S. Dutton, Pastor the First Unitarian Church.

Greetings from Local Board—Mrs. Lillian Birmingham, Chairman.

Address of Welcome—Mayor James Rolph, Jr.

Response for Delegates—Mrs. Cecil Frankel, State President.

Committee Reports:

Program—Mrs. Ethel Johnson Roseothal, Chairman.

Credentials—Mrs. Norton Jamison, Chairman.

Reports of Officers.

Extension Department

Mrs. Mattison B. Jones, Director, Presiding.

Reports of County Directors—Discussion led by Mr. Gustlin, Director Orange County.

Roll Call of Clubs—"Interchange of Ideas."

"The Educational Value of the Junior Club"—Mr. Charles Wakefield Cadman.

MONDAY AFTERNOON—1:30 O'CLOCK

Mrs. Frankel and Miss Ritchie, Presiding.

Report of Extension Fund, Mr. G. Vargas, Chairman.

Address, "Music and Educational Ideals in America,"—Dr. Aurelia Henry Reinhardt, President of Mills College.

Report of Revision Committee—Mrs. Mattison B. Jones, Chairman.

American Music Department

Mr. L. E. Behymer, Director, Presiding.

Report of Contest Committee, Mr. Ben Field, Gamut Club, Chairman.

Piano—

- (a) Etude F minor Liszt
 (b) On Wings of Song Mendelssohn-Liszt
 (c) Caprice Espagnol Moszkowski
 Pauline Farquhar.

Violin—

- (a) Ave Maria Arcadelt Brown

- (b) Minuet Handel
 (c) Mazurka Valpe
 Marian Nicholson.
 Helen Rust at the piano.

Piano—

- (a) Impatience Moszkowski
 (b) Engulfed Cathedral Debussy
 (c) If I Were a Bird Henslet
 (d) Rhapsody No. 10 Liszt
 Elwin Calberg.

(These artists received the highest recommendations in the audition for the "Young Artists Registration Bureau.")

Address—"Industrial Music, Local, National and International"—Miss Antoinette Sabel, Director Bureau of Industrial Music, L. A. Chamber of Commerce.

MONDAY EVENING—8:30 O'CLOCK

Ballroom, Palace Hotel.

Program

Annual American Program.
 Artists.



JOHN C. MANNING

Director of the Manning School of Music and One of the Leading Factors in the California Federation of Music Clubs

- Rhapsody Prelude Antonio De Grassi
 Miss Meripauma Fowler.
- The Skylark,
 Night and the Wind,
 Japanese Lullaby Laurena James
 Miss Bell T. Ritchie.
 Composer at the piano.
- Underneath the Bough, from Omar Khayyam Suite.
 Wolf Dance, Thunder Bird Suite.
 Andante Con Desiderio, A Major Sonata.
 Charles Wakefield Cadman.
- Oh to be in England,
 The Singer in the Street,
 Evening,
 Noon Dorothy Crawford
 Mr. Luther Marchant.
 At the piano, Marion de Guerre Steward.
- Suite from the Ginesi della Fuga Domenico Brescia
 (a) Fuga Capriccio della fuga, C major (Violin solo),
 (b) Fuga Tarantella, C major (Violoncello solo),
 (c) Fuga della Appogiatura, C minor (Violin and Viola),
 (d) Fuga, C major (Violin, Viola and Cello),
 (e) Finale Fugato, C minor (Violin, Viola and Cello).
 The Saslavsky Chamber Music Society.
 Alexander Saslavsky, Violin.
 Emil Hahl, Viola.
 Maurice Amsterdam, Cello.
- Open My Window to the Stars Liddale
 Come to the Garden, Love Salter
 Call Me No More Cadman
 Eleanor Hornby Woodford.
 At the piano, Charles Wakefield Cadman

California Teachers and Advanced Students

May Enjoy the Opportunity to Participate in

One of Eighteen Normal Courses

ERNEST RICHARD KROEGER

*Will Conduct a Summer Normal at Los Angeles,
June 14th to July 1st*

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OPEN TO ALL SERIOUS TEACHERS AND ADVANCED STUDENTS

THE ART PUBLICATION SOCIETY, PUBLISHERS OF THE PROGRESSIVE SERIES, HAVE FOR THE PAST SIX YEARS, INVITED A LIMITED NUMBER OF PIANO TEACHERS AND ADVANCED STUDENTS TO ATTEND SUMMER NORMAL COURSES WHERE THE PROGRESSIVE SERIES IS USED AS A TEXT. IN 1921 THE SOCIETY PAID THE TUITION OF APPROXIMATELY 1,000 TEACHERS AT THE VARIOUS NORMAL COURSES.

THE PROGRESSIVE SERIES IS THE TEXT THAT WAS USED EXCLUSIVELY AT EIGHTEEN OF THE LEADING NORMAL COURSES DURING THE PAST SUMMER, AND IT IS USED EXTENSIVELY AS THE STANDARD TEXT WHERE SCHOOL CREDITS ARE ALLOWED FOR PIANO STUDY.

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*For Further Information Address H. S. Malloy,
The Angelus Hotel, Los Angeles, Cal.*

OTHER SUMMER NORMALS

Chestnut Hill, Philadelphia, Pa.; Grand Rapids, Mich.; West Chester, Pa.; Gabriels, N. Y.; Omaha, Neb.; St. Francis, Wis.; Adrian, Mich.; University of Kansas (School of Fine Arts), Lawrence, Kan.; The Pennsylvania Summer Session for Supervisors of Music, Westchester, Pa.; Wisconsin Conservatory of Music, Milwaukee, Wis.; Cincinnati Conservatory of Music, Cincinnati, O.; Philadelphia Conservatory of Music, Philadelphia, Pa.; Catholic University, Washington, D. C.; Alexandria, La.; Baton Rouge, La.; Lafayette, La.; Monroe, La.; New Orleans, La.; Shreveport, La.

For conducting these Normals the Society has selected only instructors who are nationally known for their pedagogical ability and their successful experience in teaching music. They include: Louis Victor Saar, Arthur Edward Johnson, Robert Braun, Frank Olin Thomson, Mrs. Edgar Stillman Kelly, Alexander Henneman, Arthur Van Eltinge, LeRoy B. Cambell, E. L. McFadden, Ernest Richard Kroeger.

ONE OF THOUSANDS OF UNSOLICITED LETTERS

BROUGHTON STUDIOS
St. Louis, Mo., March 30, 1922.

Art Publication Society,
St. Louis, Missouri.
Gentlemen:

I wonder if other members of our Society have felt, as has the writer, that before adopting the Progressive Series, years had been taken up and much money spent in acquiring a great store of knowledge that proved of little practical value, because the knowledge was not in any usable form for teaching purposes.

As an illustration my personal experience might be considered. After eight years of diligent study under good private teachers I attended one of the largest and best-known conservatories of music, and after four years of study was graduated from that institution. Later I received special instruction and coaching from artist-teachers of national reputation.

I was finally told that I was fully prepared to be a first-class teacher. However, having received my instruction from various sources—theory from one instructor, harmony from another, history from another, ear-training from another, and piano technique from several others, even though each was a specialist in his subject and most competent—there

was practically no correlation in all my instruction, and no co-ordination of my knowledge.

I often found myself utterly at a loss as to the manner of presenting certain subjects to my class, and imparting a fair share of my knowledge to my pupils. I found it impossible to give in the short period of a thirty-minute piano lesson any reasonable portion of the education which I had acquired at a considerable expenditure of time and money.

It is true that I succeeded in presenting some knowledge in a scattered, disconnected manner, and the parents seemed satisfied, but this fact I attributed to their lack of conception of what a real musical education means. From my own standpoint my work was far from satisfactory, for the majority of my pupils retained only a small portion of what I taught them. I do not feel that I lacked intelligence and energy. In fact I believe that I spent two dollars' worth of energy for every dollar I received for the instruction I gave.

When I first saw the Progressive Series Text Lessons I recognized their merit and real worth, and realized what these Lessons would have meant to me during my own work as a piano student. After teaching this course for nearly four years, I now appreciate its great value, not only to myself,

but also to my pupils, because it gives me an opportunity to use in a practical way the knowledge which I already possessed.

I can readily understand why the Progressive Series Classes at conservatories are so popular with those students who are planning to make a profession of teaching; indeed, I believe that every conservatory student preparing himself to teach would (if he could but see ahead) consider a Progressive Series Course no less than an absolute necessity.

The point about the Progressive Series which has impressed me most deeply is the fact that it has gathered together the loose threads of my specialized knowledge, and woven them into one substantial fabric. I know of no other means which could have done this for me so acceptably and effectively. I am now able to impart information to my pupils in a concise, orderly and connected manner. With the use of the Text Lessons and the correlated Exercises, Studies and Compositions, I can in a much shorter time produce results of a really permanent nature.

When any teacher can reach her pupils in this manner, her efforts are sure to be crowned with fruition.

Very truly yours,
JULIA ETTA BROUGHTON.

For Particulars and Dates Apply to the Art Publication Society
ST. LOUIS, MISSOURI

TUESDAY MORNING, MAY 2ND—9:30 O'CLOCK

Ballroom, Palace Hotel.
 Mrs. Frankel and Mrs. Bruner, Presiding.
 Reading of Minutes.
 Report of Nominating Committee—Miss Margaret Gould, Chairman.
 "The Relation of the Music Teachers' Association to the Federation"—Mrs. Abbie Norton Jamison, Member State Board of Directors, California Music Teachers' Association.
 Sunset District Conference—Mrs. John C. Brumblay, President Sunset District.
 Songs—Miss Ruth Hutchinson, Soprano (National winner Young Artists Contest N. F. M. C., Peterborough, 1919).

Mr. Chas. Wakefield Cadman at the piano.
Educational Department

Mr. Charles Wakefield Cadman, Presiding.

Reports—
 Festivals, Mr. Llewellyn B. Cain, Chairman.
 Course of Study, Mrs. Josephine Crew Aylwin, Chairman.
 Extension Department Luncheon, 12:30 o'clock.
 Election booths open from 1 to 2:30 o'clock.

TUESDAY AFTERNOON—1:30 O'CLOCK**Public School Music.**

Mrs. Emma M. Bartlett, Chairman.
 Address—"Music and the State Board of Education"—Mrs. Margaret McNaught, Commissioner of Elementary Education.
 Music (illustrations from the San Francisco schools)—Miss Estelle Carpenter, Supervisor.
 Service of the County Free Library to the Public Schools—Miss Julia Babcock, Librarian Kern County.
 "The Music Appreciation Lesson"—Miss Katherine Stone, Supervisor, Elementary Schools, Los Angeles.

Music of the Church.

Mrs. Grace Widney Mabey, Chairman.
 (Also chairman same department, N. F. M. C.)
Music—Quartet:
 Arise, My Heart, and Sing..... Elinor Remick Warren

WEDNESDAY MORNING, MAY 3RD—9:30 O'CLOCK

Mrs. Frankel and Mrs. Jones, Presiding.
 Reading of Minutes.
 Reading of Resolutions—Mrs. M. S. Anderson, Chairman.

Publicity Department.

Mr. Charles C. Draa, Director, Presiding.
 Artist and Club Information Bureau—Mrs. Percy Browne, Chairman; Mrs. Charles Ayers, Associate.
 Speakers' Bureau—Mr. Clarence Gustlin, Chairman.
 Symposium—"The Inter-relation of the Artist, the Club, the Press, the Manager and the General Public."
 Artist—Mr. Clarence Gustlin.
 Club—Miss Annette Cartledge, President Spinnet Club, Redlands.
 Press—Redfern Mason.
 Manager—Miss Alice Seckels.
 General Public.

Report of Election Board.

Adoption of Resolutions.

New Business.

Installation of Officers.

Closing of the Convention.

WEDNESDAY AFTERNOON—2:30 O'CLOCK**PROMPTLY**

Delegates will be entertained by the San Francisco Musical Club with ride to places of interest, followed by tea at Tait's-at-the-Beach. Automobiles furnished by members of the San Francisco Musical Club.

ELIZABETH SIMPSON ADDS TO HER LAURELS

Elizabeth Simpson, the distinguished California pianist, added to her already enviable reputation at the premiere of the Berkeley String Quartet on March 28th. She played the piano score of the exacting Beethoven piano quartet in E flat in so artistic and convincing a manner as to earn most enthusiastic plaudits from the large and discriminating audience, who signified its approval by a genuine ovation, and by beautiful floral tributes.

PIERRE V. KEY WRITING CARUSO BIOGRAPHY

New York, April 3.—Admirers of the late Enrico Caruso are to have available an authorized biography of the late tenor. It is now being written by Pierre V. R. Key, editor of The Musical Digest, who was for many years music critic for the New York World. Bruno Zirato, who was secretary to the singer, is collaborator of the biography, which will be published by Little, Brown & Co. of Boston.

Mrs. Enrico Caruso expressed last evening her approval of the completed part of the manuscript. "I realize the importance of giving to the public a work that will be both complete and accurate as to facts," said Mrs. Caruso. "I am authenticating this book because my husband asked Mr. Key, more than two years ago, to write with him his biography—after they had prepared together a series of articles of quasi-biographical character.

"In addition to the letters, papers, and other data which I have placed at the disposal of the author, the fullest co-operation has been enlisted from the prominent persons who knew Mr. Caruso intimately. Every diligence has been exercised during the past six months to secure, from managers and maestri of the numerous opera houses in all the countries where Mr. Caruso appeared, exact information concerning his appearances which should be incorporated in a volume intended to serve as a source of authentic information.

Authoritative Co-operation

"Artists who have sung with Mr. Caruso, representative living composers of opera, and other personages have also contributed in valuable ways to the preparation and completion of a work I feel should be indisputable in fidelity.

"This book," continued Mrs. Caruso, "should clear up many points which have been disputed. Apart from the interest it may have for the majority of readers, it will, I hope, encourage music students who find recognition not easily won. For, in spite of any belief held to the contrary, Mr. Caruso for many years made his way



Group of Delegates Attending the Third Annual Convention of the California Federation of Music Clubs at Los Angeles Last Year.

Bow Down Thine Ear.....Horatio Parker
 Mrs. Leland Brown, Mrs. Eva Atkinson, Mr. Harris Coles, Mr. Harold Pracht.
 Mr. Benjamin Moore, Director.
 Tenor Solo—Be Merciful, Oh God (from the Triumph of David).....Dudley Buck
 Mr. Harrison Coles.

Soprano Solo—Mrs. Arthur Hill.

At the piano, Mrs. Josephine Aylwin.

Address—"Our Opportunities"—Rev. J. Brombley Oxman, Pastor the Church of All Nations.

TUESDAY EVENING, MAY 2ND—6:30 O'CLOCK

Ballroom, Palace Hotel.

Annual Banquet.

Mr. Charles K. Field, Toastmaster.

Program

Tableaux Chantants et Musique from the artists' gallery of the San Francisco Musical Club.

1. Music—Eleanor Birmingham.
2. The Old Fashioned Girl
 L'Heure Exquise Hahn
 Marguerite Waldron.
3. Mendelssohn and His Sister
 Moonlight Sonata Beethoven
 Marion de Guerre Steward.
4. Les Espanoles
 Ellen Pressley and Eva Atkinson.
5. Realms of Melody
 "Nocturne" Chopin
 Dorothy Dukes.
6. Manon
 Ellen Pressley.
7. An Egyptian Girl
 "Le Nil" LeRoux
 Eva Gruninger Atkinson.
8. A Hungarian Virtuoso
 Marion Nicholson.
9. A Syrian Mother
 Lullaby Uda Waldrop
 Marguerite Waldrop.
10. An Indian Mother and Her Papoose
 Lillian Birmingham.

From Berkeley Gazette:—"Miss Elizabeth Simpson had been chosen for the assisting artist for the first concert, and although her piano playing has been perfectly familiar to the general musical public of Berkeley and much admired for many sterling qualities, on this occasion she distinguished herself beyond all previous local appearances.

"From the very first movement the four artists created and sustained the classic atmosphere so indispensable to the interpretation of Beethoven. There was a complete unity of interpretation, and a profound regard for the great, poetic beauty of the noble work. The ensemble was perfect, and the intonation of the strings blended well with the piano which was kept under fine, artistic restraint by Miss Simpson. Indeed, the Beethoven number was an artistic triumph for the four artists, and all the more noteworthy, for compositions requiring such profound insight and interpretative powers are seldom attempted by newly formed organizations."

From Pacific Coast Musical Review:—"Miss Simpson, the well known Berkeley pianist and pedagogue, proved herself an ensemble player par excellence. Her fluent playing in the E flat Beethoven Quartet blended in a highly artistic and unobtrusive fashion with the string instruments. Miss Simpson shared no little in the success of the new organization, and her recognition was well deserved."

THE MUSICIANS' DIRECTORY

Musicians in general are showing a great deal of interest in the Musicians' Directory which is being compiled under the auspices of the Music Teachers' Association, as noted in these pages last week. Miss Remer, chairman of the Census Committee (Prospect 12891), states that the registration is proceeding rapidly. Heretofore there have been limited lists available to musicians only, but the advantage is realized of having a complete directory available to the general public. It is conceded that this is destined to be the musical Blue Book or Who's Who in San Francisco.

in the face of great difficulties. Even his voice and his singing gifts could not have carried him to the place accorded him by the public if he had not labored so ceaselessly and with such pains."

Giovanni Caruso, brother to the tenor, in a letter written to Mr. Key on November 20 last, while in New York, stated: "I am sending the data you wanted, and will arrange to confer with you and Zirato as often as may be necessary during my stay in America. Your book of Enrico will be the only book; the one he had told me he expected you and he would write together. Whatever help I can supply you can count on. It is an important task. I know you will do it as no one else possibly can."

U. C. GLEE CLUB AT CALIFORNIA

Music lovers who attend the concert at the California Theatre next Sunday morning will have the opportunity to see one hundred and eleven artists on the stage at one time. The famous University of California Glee Club of sixty wonderful voices and the California Orchestra of fifty selected musicians will appear on the stage in concert at one time. The Glee Club was secured by Managing Director Roth from the authorities of the University after they had declared the concert tour of this famous organization off for the season. It is believed by many members of the organization that this will be their last public appearance until next winter. A capacity house is expected by the managers of the theatre at this concert and music lovers are warned to purchase reserved boxes and loges in advance to avoid waiting in line.

The orchestral program to be conducted by the popular Herman Heller will contain many numbers that should appeal to all. It contains the following numbers: Marche Heroique (Saint-Saens), Three Dances from Henry VIII (German), Selections from The Bat (Strauss), Les Preludes (Liszt). Patrons are privileged to remain for the entire photoplay program with no extra charge.

MME.
JOHANNA KRISTOFFY

The Distinguished Operatic Prima Donna Soprano

Formerly associated with leading opera organizations in Vienna, Milan, Constantinople, Athens, Havana, New York, Philadelphia, Chicago, Washington, Boston and Montreal, has prepared for presentation for season 1922-23 a complete production of the famous one-act opera

THE SECRET OF SUZANNE

By Wolff - Ferrari



Specially Suited to Musical Clubs. The Cast Will Include
MME. JOHANNA KRISTOFFY as SUZANNE
JACK EDWARD HILLMAN as COUNT GIL
(Remaining Artist and Pianist-Conductor to be Announced Later)

For Dates and Further Particulars Address

MME. JOHANNA KRISTOFFY

1360 Washington Street, San Francisco

Telephone Franklin 1721

PERCY GRAINGER THRILLS LARGE AUDIENCE

Distinguished Piano Virtuoso and Composer Dignifies Closing Event of Alice Seckels' Matinee Musicales With Exemplary Interpretations

By ALFRED METZGER

Whenever we hear Percy Grainger interpret a program of piano compositions we constantly find new and unexpected delights in his individualistic style of expression. At his most recent appearance, as the final attraction of the current season of the Alice Seckels' Matinee Musicales, at the St. Francis Hotel Colonial Ballroom on Monday afternoon, April 15th, we found no exception to this rule. The very personality of Mr. Grainger exhales the spirit of individuality and artistic taste and his pianistic work, whether it be technical or romantic, adopts a certain Graingeresque style which adds interest to its artistic purpose.

The opening of the program consisted of the dignified, poignant Bach-Busoni Prelude and Fugue for organ in D major. As a rule we are not overfond of these arrangements no matter how clever they may have been compiled. But this particular work composed by Bach and arranged by Busoni and interpreted on this occasion by Grainger is surely one of the exceptions to our rule. It did not only exhibit the "orchestral" bigness usually associated with organ compositions, but it proved to be distinctly pianistic in character, combining the two elements which the arranger unquestionably proposed to emphasize. Mr. Grainger by reason of his deliberate, regal and concise mode of expression, accentuated these characteristics to the most enjoyable degree and succeeded in earning our admiration for his technical as well as intellectual grasp of the work. It was an unusually skillful presentation of a composition requiring the highest degree of artistic proficiency.

We found Mr. Grainger equally interesting in his grasp of the Brahms Variations on a Theme by Paganini, which he succeeded in depriving of a certain dryness which works of this character usually contain and into which he introduced judicious pedalling, fine construction of crescendo, excellent attacks and accents, and last but not least, decidedly intelligent and tasteful shading. Indeed, without these elements, so skillfully introduced by Mr. Grainger, these variations would certainly not justify inclusion upon a dignified piano program. Liszt's Liebestraum No. 3 and E major Polonaise also received satisfactory interpretation at the hands of Mr. Grainger. Whether it was imagination on our part, or whether the "dramatic" character of the program influenced the artist, we thought the Liebestraum just a bit too heavy in execution. We would have liked to hear a more limpid touch and a least bit more poetic shading. However, the Polonaise thundered forth in its fine rhythmic spirit.

The program concluded with a group of Mr. Grainger's own delightful arrangements which never fail to arouse the enthusiasm of an audience. No one can play these works with that personal charm with which Grainger invests them and from him they always gain new artistic meanings. Miss Seckels, who by special arrangement with Mr. Oppenheimer, conducts these annual series of events, should be congratulated upon the success they unquestionably achieve, and no doubt the interesting and irresistible attractive powers of the announcements for next season ought to augment the demand for tickets even more than has so far been the case. Mr. Grainger, thanks to his great cordiality in responding to encores, has added hundreds of admirers to his already big host of San Francisco admirers.

L. A. PHILHARMONIC AUDITORIUM MANAGER

Philharmonic Auditorium, Los Angeles' largest theatre, playing only first-class attractions, which was leased three years ago by W. A. Clark, Jr., to provide a permanent home for the Philharmonic Orchestra, will in the future be under the management of George Leslie Smith, who up to the present has been associate manager with L. E. Behymer. Mr. Behymer will continue to play his own concert attractions at the Philharmonic and also continue as manager of the Philharmonic Orchestra.

The Philharmonic Auditorium has had a highly successful season playing such big attractions as Appoldite, San Carlo Grand Opera Company, The Greenwich Village Follies, Chicago Grand Opera Company, and many others. The large seating capacity and enormous stage of the Auditorium gives this theatre a preference over any combination house on the Pacific Coast.

The Philharmonic Auditorium has just been leased to the Will King Company of San Francisco for a twenty-four weeks' engagement, starting Monday, May 5th. This attraction was a great favorite in Los Angeles three years ago and since that time has played continuously in San Francisco. The policy of the King company at the Auditorium is to give three performances daily except Sunday and four shows on Saturday, playing at popular prices. Short reel pictures and News Topics will precede the clever musical revues produced by Mr. King.

Next season the Philharmonic Auditorium will continue its policy of presenting only high class attractions, big traveling organizations, and will continue as the home of the Philharmonic Orchestra of Los Angeles.

LEOPOLD KETTEN

Professeur Supérieur de la Conservatoire de Genève, Switzerland, Teacher of Rose Florence

At the age of twelve he was accompanist at the Conservatory of Paris and accompanied for the famous professors of that time, including the Rossini School. At fifteen he was accompanist at the Paris Opera, where he became imbued with the desire to become a singer. After some years of hard work, aided by a natural talent for acting, he made his debut in Don Pasquale as first tenor with the famous Adelina Patti. He sang with success in France, Holland, and Belgium where he was a great favorite—and even sang in New Orleans, America, where his success was so great that he was presented with a handsome gold watch by the people of the City of New Orleans, which watch he carries to this day. He has been and is the intimate friend of Saint-Saëns, Gounod, Faure, Massenet, Chaminade, D'Indy and other prominent musicians of Europe. Among other artists he has trained (in addition to Rose Florence) are Renee Lapelletrie, tenor of the Opera Comique, Paris, and Carlos Bertossa, the young tenor of the Monte Carlo Opera Company who was so commended by Puccini. Charles Dalmores was another pupil who is well known in America.



LEOPOLD KETTEN

Teacher of Rose Florence and One of Europe's Most Distinguished Vocal Pedagogues

Leopold Ketten is the brother of Henri Ketten, famous pianist and composer who in his day enjoyed a vogue in Europe similar to that of Paderewski in this country. Leopold Ketten is a composer of songs in addition to being one of Europe's famous accompanists. He has the gift of transposing and can transpose the most difficult compositions in any key at sight. Mme. Ketten, his wife, was trained by him to be one of the leading concert singers of Europe, and his two daughters made successes in opera. His granddaughter, Mme. Janet Lequien, recently made her debut at the French Embassy at Bern. Leopold Ketten is a Frenchman and is a Chevalier of the Legion of Honor. He has received orders from the heads of most of the countries in Europe. This distinguished man is a man of the greatest simplicity and gentleness. His great enthusiasm is for his work and today at the age of seventy-six he is still teaching from early to late—as full of energy and health as most men of fifty. Mme. Ketten by her natural distinction and the great artist's point of view is an inspiration to all the pupils. Rose Florence went every day to this professor and such was the quality of his work that there was never one moment when

she did not feel that she was making advancement in the art of singing. There is a saying in Geneva, that there is a certain intangible something which a Ketten pupil has which puts him in a class apart—a something which the other pupils of the Conservatory do not seem able to get—a certain artistry which the master knows how to impart. Professor Ketten has been head master of singing of the Geneva Conservatory for the past 35 years. Other teachers may come and go but his classes remain the largest and the most successful—his star does not lose its lustre because he is heart and soul in his work. He loves his work and music has been and is his life.

HOLY WEEK IN NEW YORK MUSIC

The Passion of Bach Nobly Presented by the Oratorio Society Under the Inspiring Direction of the New Conductor, Albert Stoessel

The annual performance of the Passion was the only event of importance of the past week. The season is practically over, though a few interesting concerts are still ahead. There is still one week more of opera, one more orchestral concert, when the Philadelphians close their season on Tuesday next, with Bauer as soloist, a final Beethoven Association concert—and it is finished.

The concerts of the new American Music Guild are smaller and less public affairs, and take place the two Saturday nights, April 22nd and 29th. This is a new group organized for the purpose of furthering American music. The two announced concerts are to be given at the MacDowell galleries, a fitting place for young America, under the protecting name of the best composer we have so far had. In that group are nine serious musicians, who have written in larger forms, and whose work can well stand the test of public performance. In alphabetical order, they are: Marion Bauer, Louis Gruenberg (winner of this year's Flagler prize), Frederick Jacobi, Sándor Harmati, Chas. Haubiel, Walter Kramer, Harold Morris, Albert Stoessel and Deems Taylor. A number of the works are first performances, which heightens the interest. It will be most interesting to report on the performances, in which several of the composers are personally participating.

This year the Passion was conducted by Albert Stoessel, the young and vigorous conductor of the Oratorio Society. The soloists were Olive Marshall, Mme. D'Alvarez, George Meader, Werrenrath and Chas. Tittman. There were different cuts than at other performances—either way, one misses some special and loved part. Fewer of the chorales were sung, which is always a shame. They are so indescribably beautiful. Soloists and chorus acquitted themselves well, and it was a splendid performance. The new conductor is a stimulating influence for the organization.

ROSALIE HOUSMAN.

GLAD TO ACCOMMODATE PATRONS

The Pacific Coast Musical Review wishes to announce that while the business office has been separated from the editorial rooms—the former being at 516 Mission street and the latter at Suite 801 Kohler & Chase Bldg.—this does not mean that advertisers and subscribers cannot be accommodated at the editorial rooms, when they find it inconvenient to call at the business office. Of course, ALL BUSINESS COMMUNICATIONS FORWARDED BY MAIL SHOULD BE SENT TO 516 MISSION STREET, where The Leighton Press is looking after the business interests of the paper; but advertisers and subscribers who wish to attend to business matters PERSONALLY, and who find it inconvenient to go to Mission street, may attend to their business at the editorial rooms. The same holds good of advertisers and subscribers who wish to make arrangements personally instead of by mail. Of course, we prefer if such friends would call at 516 Mission street, but at the same time we wish to save them any inconvenience we can, and make things as easy as possible for them. We also wish to clear up any misunderstanding that may have arisen through this business change. The Pacific Coast Musical Review has neither been sold nor has it failed, nor is it in the hands of a receiver, which reports some of our good "friends" seem to be eager to spread. As already set forth in the editorial of this issue, The Leighton Press very kindly offered to handle the business affairs of the paper and we have taken advantage of this offer. We have every reason to feel grateful to The Leighton Press for the efficient manner in which it so far has handled the affairs of the paper. That errors occur and unintentional mistakes are made in the beginning cannot be avoided, and we trust our friends will have patience until The Leighton Press has become more familiar with our books.

ALFRED METZGER.

PACIFIC PLAYERS

On Tuesday evening, May 2nd, the Pacific Players will, under the direction of Nathaniel Anderson, produce at Sorosis Hall Little Theatre, 536 Sutter street, two plays by Susan Glaspell. One of them, Trifles, is serious, and the other, Suppressed Desires, is a comedy on psychoanalysis. The players are Paul Merriek, Dudley R. Douglas, Mr. Anderson, Winifred Buster, Jane Seagrave and Ethel Darling. Mrs. Anna Morse will play on the piano selections from Chopin and Debussy.

Read the Pacific Coast Musical Review, a publication that should be read by all the music-loving people. Single copies, 10 cents; by mail \$3.00 per year.

Johanna Kristoffy

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JOSEPH SCHWARZ DUPLICATES TRIUMPHS

Schwarz Successful as Lieder Singer—Audience Enthusiastic Over Baritone's Forceful Personality as Well as Art

By CONSTANCE ALEXANDRE

Those who heard Joseph Schwarz, the famous Russian baritone, during the recent visit of the Chicago Grand Opera Company, realized that they were hearing one of the most magnificent voices of this decade. They were also aware that a great actor was appearing before them and that a man of tremendous personality was weaving a spell upon them. However, these very folk that were being thrilled by Joseph Schwarz as the deformed jester in Rigoletto and as Wolfram in Tannhauser, were given but a mere glimpse of the real artistic worth of this man. How many operatic artists can be removed from their accustomed atmosphere and surrounding and find themselves equally at home in another field? Very few, I assure you. Joseph Schwarz, like the one and only Schumann-Heink, finds his medium of expression through the lieder with just as much ease and assurance as he does in the music drama.

A more versatile singer has not appeared before us in many a moon nor has any artist given us a more contrasted program of finer works. When Mr. Schwarz opened his program with the usual Italian classic, his number being one by Handel, the impression made was that here was a magnificent voice, controlled by a stupendous breathing apparatus, in the hands of a master of vocal technique who thoroughly understands the classical style of song singing with all its dignity and poise. That his rendition of operatic arias would be extraordinary from both the vocal and dramatic standpoints was already proven to us from what we had seen of him in that branch of art. But, where Joseph Schwarz captivated his audience to the greatest degree, and made the true lovers of the most serious school of song interpretation rise and acclaim his greatness, was when he sang his group of numbers written by Richard Strauss. (Oh! that Strauss could only write an opera containing the melodies as well as harmonies such as exist in his songs.) How glorious did he sing Traum durch die Dammerung! With what exquisite color did he invest this atmospheric song and with what a translucent tone quality did he sing it! If he succeeded in rendering this number with tenderness and spirituality, just as successful was he in revealing the more dramatic text of Strauss' Caecilia.

Mr. Schwarz seems to be just as happy while singing songs of other tongues as he appears while singing those of his native country. Moussorgsky's piece entitled The Flea, was marvellously sung. Its touches of irony were revealed as only a cultured artist like Mr. Schwarz, who has every phase of emotion at his finger tips, can acclaim it. My Native Land and Over the Steppe by Gretschaginoff were given with their appropriate sincerity and accentuated characteristics. Sung in the original tongue, these songs took on an added beauty for a shade of orientalism was prevalent.

Mr. Schwarz found a perfect pianist in Gyula Ormay, who bent his beautiful accompaniments to the most minute detail and slightest wish of the soloist. Would that such exquisite and legitimate accompanying were heard more frequently upon the concert platform! That Mr. Schwarz has firmly established himself into the highest regard of San Francisco's music loving populace can be realized only by those who heard him in the full power of his art as he appeared last Sunday, April 23rd, before a huge throng at the Civic Auditorium.

STANFORD UNIVERSITY ORGAN RECITALS

The program for the organ recital at Stanford University on Sunday, April 23, at 4:00 p. m., was as follows: Passacaglia in C minor (Bach), Romance (Vierne), Morning Mood (Grieg), Toccata on a Gregorian Theme (Barnes). On Tuesday, April 25th, a special sacred concert in the evening took the place of the afternoon recital. The program is to be given jointly by the A Cappella Choir of the College of the Pacific, under the direction of Mr. Charles M. Dennis, and Warren D. Allen, University Organist. The A Cappella Choir consists of twenty-five trained voices and their program comprised mediaeval choral music by Palestrina, Vittoria and Sweelinck; music of the Russian Church and part songs by contemporary American composers. The choir was gowned in their vestments and sang in the Chancel of the Church. Alternating with the choral groups Mr. Warren D. Allen played organ numbers from the classic and modern schools. The Thursday afternoon recital was given at 4:15 p. m. as usual. The following program was given: Symphony in G minor, Op. 13 (Barnes), Orientale (Amani), Festival of the King (Grieg).

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A PHONE CALL AND ITS ANSWER

A rather interesting message came over the wire to E. Robert Schmitz just before the new year. It was Pierre Monteux of the Boston Symphony, who, when a soloist disappointed him at the eleventh hour called upon Mr. Schmitz to come, and catching the first train out, the pianist responded to the call. He had played frequently with the Bostonians in the past two seasons and his popularity there is firmly established. Called upon to play the Lisapousoff Rhapsody on Ukrainian Folk Songs, which he had not seen or thought of in several years, he sat up in the train all night, committing it to memory, and in the morning, at rehearsal, was prepared for the performance. He was enthusiastically applauded at both afternoon and evening concerts, and to quote Olin Dowds: "He played with dash, speed and aplomb." H. T. Parker, in his delightful resumé of the concert, said that the music exacts much of the pianist's skill, fluency, pianity, and elan, but repaid him with displayful opportunity. The mingled precision and freedom, the glitter of tone, the snap of rhythm, and pertending animation were in Mr. Schmitz' playing of the piano part. How much more would they have congratulated him, had they known of the prodigious feat of memory which this performance had back of it.

The Music Teachers' Association held its regular monthly meeting on Friday evening at the home of the president, Frank Carroll Giffen. There was a large attendance. During the short business session stress was laid among other things on the importance of the census of musicians now being taken. Every one should respond when asked to register. An attractive program followed. Mrs. Edward E. Young played Moment Musical (Moszkowski), Etude (Heller), Love Song (Sjogren); Miss Eula Grandberry sang Nymphs and Shepherds (Purcell), My Mother Bids Me Bind My Hair (Haydn), and two modern songs by Sibella. Mr. Campbell later sang two songs by request. Mrs. Campbell accompanying him. Refreshments were then served and a social hour was enjoyed.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

Los Angeles, April 23, 1922—Cordiality and intense-ness of applause played Fritz Kreisler at the head of visiting concert artists here in recent years. As on few occasions an atmosphere of joyful expectation, easy to sense, permeated Philharmonic Auditorium, where not only all available seating space on the roomy stage, but likewise all standing room was crowded. Hundreds of disappointed admirers could not find admission on the evening of the concert, and in reality, this figure would probably run into thousands, as the house had been sold out completely weeks before the concert date. Within a few days after the sale had opened all tickets had been bought, while demand for same continued.

More than ever, Kreisler belongs to the immortal ones of the fiddle. It is needless to go into detail of his art, the perfection of which is so well known. He played the Kreutzer Sonata of Beethoven, the Mendelssohn violin concerto and a group of smaller numbers, consisting of arrangements done by him and his own compositions. New among these arrangements were a most effective excerpt from Rimsky-Korsakow's Scheherazade (played from manuscript by the accompanist), and Cyril Scott's Lotus Land, the latter being among those encored. The Scott number offers fascinating opportunities of tonal shading.

Speaking of encores, reminds us of the many questions put after Kreisler played the Scheherazade encore. The audience would have appreciated it if Fritz Kreisler had given the name of the piece. This is just one instance of many when one can feel a distinct disappointment and resentment on the part of the audience if they are given musical alms, so to speak, by their favorites without knowing really what they are receiving. It seems a lack of foresight on the part of artists to neglect public interest in that manner. If encores, at least the lesser known ones, were to be announced artists would do themselves, their art and the public a service. They would establish a more personal contact between themselves and their listeners. They would spread musical understanding and incidentally, would again benefit themselves, as such information will stimulate the sale of music in print or in

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from announcement of the title. As a matter of fact, such announcements would benefit decidedly artists who have made records, arrangements, in short, they would stimulate productive interest in music.

Fritz Kreisler, that unique embodiment of graciousness, virility and poise, is as ever upon the sunny heights of his art. If one has not heard him for ten years, as in the instance of the writer, this becomes strikingly evident. His playing, from a technical angle, shows this as much as the radiant warmth of his interpretation. His performance with the bow and on the fingerboard has matured towards greater smoothness.

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record form. If artists, such as Kreisler, by announcing their encores, would set the precedent, and possibly suggest a definite understanding to that effect between artists, national and local managers, a great deal of good would accrue to makers and consumers of music. This is not written "against" Mr. Kreisler, but as a general suggestion addressed to many artists who, without perhaps giving the matter any or much thought, in fact, with abundant graciousness have given encore after encore (such as Kreisler did, who had to add four encores at the close of his program before people were willing to leave). This is written solely for the purpose of changing the attitude of the general public that music is a passing pleasure, which lasts as long as the iridescence of a soap bubble. We will not enter here into the question whether the desire for an encore means "repetition" or merely constitutes a desire to hear "more," i. e. another selection. If music is to be taken more seriously, titles of encores will have to be announced. It is just a question of how seriously artists take encores, and the public will not take them more seriously than the concert givers. Deeper appreciation will come with closer acquaintance, the latter derived

Ten years ago already his playing meant perfection, but it had at times an aggressiveness and caused perhaps by super-powerful virility, ruggedness of execution which seem to have melted into greater strength and ease. Ah, it was a great joy to listen to him to whom doublestops of admirable perfection in the harmonics mean nothing as to difficulty and to whom the voice of the bow has become his truest language.

Kreisler's hair has turned a soft gray, though he looks a man in cheerful health. With the gray of the hair a deeper humanism may also have crept into his playing. Was it the war or merely the years, it matters not, but the heart impulse in the Kreutzer, and the human strength of the Mendelssohn has never sounded so sympathetic as under the fingers of Fritz Kreisler.

With Conductor Alfred Hertz spending a few days here on his annual trip south from San Francisco, as guest of honor, the Philharmonic Orchestra bent every effort toward a beautiful rendition of Strauss' tone poem, Death and Transfiguration, an aim widely attained, and, we are glad to record, warmly appreciated by those attending the popular Sunday afternoon con-



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certain. We have always contended that our Sunday afternoon audiences can "digest" more than it is traditionally supposed. The performance of the Strauss work was bound to make the deep impression it did. Since the last playing here a few weeks ago the presentation has attained great dramatic force and poetic beauty. Technically it is one of the most difficult works written for orchestra, demanding great expanse of directorial command as well as intense exertion on the part of all players, as Strauss breaks up the instrumental sections in too small groups. Perhaps the furious contest between "death" and "life" still was somewhat more than the mere picturization of struggle "per se," yet that mattered little, for in a sense it added to the tenseness of these episodes. These very episodes, particularly that of the final onslaught of death, anticipate in graphic detail the drastic descriptiveness and ferociousness of the Salome music, specially that of the moments when the orchestra, during that opera, complements inaction on the stage with gruesome sounds indicating the decapitation of Jochanaan. And the tone-poem Death and Transfiguration was written in 1890, when Strauss was only twenty-six, then already a master of orchestra technique. Salome followed fifteen years later. One cannot listen to the Strauss tone poem without feeling the influence of Franz Liszt, the great progenitor of this music form. As in Liszt's Les Preludes so in Strauss' earlier work one notices a reiteration of themes, probably still a remnant of the sonata tradition, although Strauss goes ahead with greater freedom than Liszt, and where there are reiterations then they are justified by the program poem of Alexander Ritter. This poem, as has been denied, was written after the music of Strauss. Although Wagnerian tendencies can be felt in that music. But to come back to its performance of this afternoon. Conductor Rothwell achieved effects of remarkable beauty, as for instance, in the "childhood" episode (which in mood is heralded in Les Preludes), and more so in the episodes of the final struggle and the long, well developed climax expressing the transfiguration. The orchestra sounded chords of really exalted beauty. Blending and timbre of tone, shading and phrasing, all these elements had a unity and finesse of perfection as if produced by one great instrument, as if coming from an organ. It was a greatly convincing performance, bringing rich applause to Maestro Rothwell and his players.

Elgar's Military March, the first of the Pomp and Circumstance series, breathed something of the pompous occasion for which it was written, a king's coronation, specially so in the middle part, and had its never-failing appeal. The second Carmen Suite and the E flat concerto by Liszt completed the program. The Bizet Suite, too, gave pleasure. Concertmaster Noack, who also rendered the solo in the Strauss work with excellence, meeting with personal applause. At times the playing of the Bizet number would have gained in effect by more animation. It lacked a trifle in that specific Spanish ingrequence of characterization, passion.

Louise MacPherson, from Butte, Montana, made her Western debut as pianiste in the Liszt E flat concerto. Miss MacPherson is a gifted player of good equipment. This concerto, however, appeared a degree too heavy for her. One missed clarity in some of the passages, the chord work showing a certain strain in tone quality, Miss MacPherson again proving her art through fine rhythmic display. It is not for the writer to question the why and wherefore as to selection of soloist, but the fact remains, that there are several pianists living here in this city, who have done their share in making Los Angeles a musical city, and who would have given us a more satisfying presentation of the Liszt concerto. We need not mention names, rather are we looking forward to seeing them in print on next season's programs. Not to forget, Miss MacPherson was honored with an abundance of flowers and warm applause.

Apropos of Mr. Hertz's visit, we have been asked why his presence was not taken advantage of by giving him the honor and the public the pleasure of a guest conductor. Of course, a popular program does not offer exactly the musical material worthy of an Alfred Hertz upon his first visit as a guest conductor. Yet, the question remains, as does the missed opportunity, for Mr. Hertz's visit was not entirely unexpected, i. e. there was time for at least one rehearsal, as well as time for newspaper advertising that would have resulted in an audience of larger size than that present. At least we would have paid Conductor Hertz a fitting tribute and thereby honored ourselves.

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This year again, as on two previous occasions, a marvellous confession of a belief in the higher essentials of life, expressed through the universality of music and of a working creed, that of brotherhood, found its culmination through the participation of the Philharmonic Orchestra of Los Angeles. This year again it was headed in person by its founder and patron, W. A. Clark, Jr., who had pledged three years ago the presence of his organization, around which the sacred celebration had its programmatic course. Mr. Clark, professing his conviction into music as one of the great essentials of life, has still more endeared himself to this city, by this annual Easter gift, for from year to year this Easter Sunrise Festival is becoming a source of upliftment to wider circles. In placing the Philharmonic Orchestra within the realm of so exalted a ritual Mr. Clark has happily emphasized the ethical mission of this great band of instrumentalists, while bringing at the same time the message of symphonic music to thousands of strangers to this art. In welding once more the link of world-music and a world-religion he again

(Los Angeles News Continued on Page 15, Col. 1)

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TWO FINE ARTISTS IN JOINT RECITAL

Esther Hook Allen and Redfield Sears Give Splendid Program at the Palo Alto Women's Clubhouse and Receive Hearty Endorsement

Esther Hook Allen, contralto, and Redfield Sears, basso cantante, gave a joint recital at the Palo Alto Women's Clubhouse some time ago, which proved an unequalled artistic success. Both artists were assisted by Warren D. Allen, accompanist. The Palo Alto Times said this to say of the event:

That rare kind of concert which the audience, regardless of time in general, wishes would go on far beyond the limits of the set program, was given at the Palo Alto Women's Clubhouse last night by Esther Hook Allen and Redfield Sears in joint recital. The honors divide almost evenly, with a little balance to the side of personal inclination. Both Mrs. Allen and Sears are artists; they are more than pleasing local talent, they sing with intelligence and power. The program, appropriate to the Christmas season, opened with the aria from the Messiah, and closed with carols. It was most varied, giving both artists an opportunity to display versatility, and the audience none for boredom. There were many old Italian songs, classics, and a group each of the works of modern composers.

Perhaps the aria, O Thou that tellest good tidings to Zion, was the finest of Mrs. Allen's numbers. Church music requires more depth than the ordinary concert songs, and the artist sang with real feeling that was impressive. In contrast was the exquisite Italian Caro Mio Ben, which the Victrola has made familiar in Galli-Curci's lyric interpretation, but Mrs. Allen had a warmth of feeling and richness that made it most satisfactory. Her power and enthusiasm were most apparent in Rummel's Ecstasy, and was there, though held in greater restraint in The Sea, a beautiful song by Grant-Shaefer. Another from the group of modern songs was The Crystal Gazer, beautifully sung, but more the conventional type expected of the contemporary composer. There were more delicate shading and tone in Beethoven's Faithful Johnnie. But perhaps the most delightful of all was Rene Rabey's Tes Yeux, a song of such captivating charm that it expresses all that is conveyed in the word lyric. Mrs. Allen has that rare ability to enunciate her words without any sacrifice of tone, that makes her English songs a delight, especially in the jolly Tom o' Devon, by Kennedy Russell, which was her last encore, and Oh! Didn't It Rain, a negro spiritual sung with fervor. Her first encore was Little Sandman, taken from a German folksong by Brahms.

This is not forgetting Redfield Sears. He has a splendid bass voice, and though the upper notes may be a little rough, the lower register is rich and powerful enough to fill a far larger hall than the clubhouse.

The Stanford Memorial Church, where a chorus of 80 voices does not resound upon the ear, has given hearers no conception of the bigness of Sears' voice. He sings with a fine understanding, his phrasing is careful, and he has a youthful fire that warms his audience. The aria from Faust was beautiful and the climax expressed impetuosity and daring to a dramatic manner resembling Graveure's. There was exultation in The Postern Gate, the joy of a boy running away to sea. The Early Morning was a poetic fancy of Graham Peels.

The three Italian songs of the fourteenth and sixteenth centuries, with settings by modern composers, were imaginative and passionate. The first, an appealing love song, the second of graceful rhythm, rising to a fine climax, and the third affording dramatic contrasts which Sears interpreted in a thoroughly delightful manner. He sang Burleigh's Break Break with tremendous power, but your reviewer was prejudiced against the song, as it seemed to take liberties with Teanyson's poem, in spirit as well as in words. Deems Taylor's melodious Plantation Love Song was Sears' encore.

Sears and Mrs. Allen blended in voice and manner so well that the duets roused great enthusiasm. The most interesting were the Three Tuscan Folk Songs. They were melodious and varied, the second of unusual style, and nearest and dearest, a merry song that demanded repetition for satisfaction. Our vocabulary being now quite exhausted, it is only left to say that the three carols made a fitting conclusion to a remarkable program. The harmonies of The First Nowell and In Dulce Jubilo, and their gentle rhythm were beautiful, and the French carol, From the Starry Heavens, was filled with rejoicing.

The piano accompaniments were given by Warren D. Allen, and so well were they blended with the singing that the audience was hardly conscious of his performance, except on such occasions as the song, Ecstasy, gave for unusual technique. Yet, listening to the accompaniment, there was a pure clarity and deep tone that made a rich foundation for the voices.

U. S. GOVERNMENT WANTS MUSIC TEACHERS

The United States Civil Service Commission announces an open competitive examination for music teacher. Vacancies in the Indian Service at \$760 a year, plus increase granted by Congress of \$20 a month, and vacancies in positions requiring similar qualifications, at this or higher or lower salaries, will be filled from this examination unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer, or promotion.

Quarters and subsistence.—Furnished quarters, heat, and light are allowed appointees free of cost. At each boarding school there is a common mess; meals are furnished at cost.

Citizenship and sex.—All citizens of the United States who meet the requirements, both men and women, may enter this examination; appointing officers, however, have the legal right to specify the sex desired in requesting certification of eligibles.

Subjects and weights.—Competitors will not be required to report for examination at any place, but will be rated on the following subjects, which will have the relative weights indicated:

| Subjects. | Weights. |
|--|----------|
| 1. Physical ability | 10 |
| 2. Education, training, and experience | 90 |
| Total | 100 |

Basis of ratings.—The ratings on the second subject will be based upon competitors' sworn statements in their applications and upon corroborative evidence.

Requirements.—Applicants must have graduated from a four years' high school course or have completed four-year college entrance units. In addition, they must show that they have had at least three years' experience as music teacher in piano and vocal music, with marked experience as chorister, showing special qualifications along the lines of concerts and exhibitions. The completion of each year of study in piano and vocal music in a recognized conservatory of music will be accepted in lieu of one year of the required experience.

Age.—Applicants must have reached their twenty-fifth but not their fiftieth birthday on the date of the examination. These age limits do not apply to persons entitled to preference because of military or naval service.

Retirement.—Classified employees who have reached the retirement age and have served fifteen years are entitled to retirement with an annuity. The retirement age for railway mail clerks is 62 years, for mechanics and postoffice clerks and carriers 65 years, and for others 70 years. A deduction of 2½ per cent is made from the monthly salary to provide for this annuity, which will be returned to persons leaving the service before retirement with 4 per cent interest compounded annually.

Health and family.—Applicants for positions in the Indian Service must be in good health. They must attach to their applications a statement concerning the number



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In their family that will require accommodations in case they receive appointment.

Photographs.—Applicants must submit with their applications their unmounted photographs, taken within two years, with their names written thereon. Proofs or group photographs will not be accepted. Photographs will not be returned to applicants.

Applications.—Applicants should at once apply for Form 1312, stating the title of the examination desired, to the Civil Service Commission, Washington, D. C.; the Secretary of the United States Civil Service Board, Customhouse, Boston, Mass.; New York, N. Y.; New Orleans, La.; Honolulu, Hawaii; Post Office, Philadelphia, Pa.; Atlanta, Ga.; Cincinnati, Ohio; Chicago, Ill.; St. Paul, Minn.; Seattle, Wash.; San Francisco, Calif.; Denver, Colo.; Old Customhouse, St. Louis, Mo.; Administration Building, Balboa Heights, Canal Zone; or to the Chairman of the Porto Rican Civil Service Commission, San Juan, P. R.

Applications should be properly executed, including the medical certificate, but excluding the county officer's certificate, and must be filed with the Civil Service Commission, Washington, D. C., prior to the hour of closing business on May 31, 1922.

The exact title of the examination, as given at the head of this announcement, should be stated in the application form.

Preference.—Applicants entitled to preference should attach to their applications their original discharge, or a photostat or certified copy thereof, or their official record of service, which will be returned.

THE NASH ENSEMBLE RESUMES CONCERTS

The Nash Ensemble, consisting of Miss Carolyn Augusta Nash, piano and violin, Orley See, violin, Emil Hahl, viola, Wenceslao Villalpando, violoncello, Louis J. Previali, contrabass, Brooks Parker, flute, Frederic Z. Zeh, flute, Astore Lombardi, oboe, Nicola Zannini, clarinet, Frank Emil Huske, horn, Eugene B. La Haye, bassoon, gave the first of a series of concerts of the season 1922 at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, April 18th. Miss Nash, who is the founder and principal supporter as well as leader of this ensemble, has been active for a number of years and has overcome many obstacles in reviving these events. Only by sheer force of love for music, persistent energy and patience, and unabating enthusiasm was it at all possible to continue these concerts every season. But Miss Nash does not hesitate to make sacrifices upon the altar of the muses and hence she has established for herself and her Ensemble a certain clientele which evidently enjoys attending these events.

As will be seen from a careful perusal of the personnel of the Nash Ensemble it consists of some of the very best musicians of San Francisco—practically all of whom either are or have been associated with the San Francisco Symphony Orchestra—and consequently no criticism can possibly be offered in behalf of the professional character or standing of these musicians. But even the most distinguished artists, if suddenly organized into an ensemble organization and asked to interpret works of classic distinction, without having played together for a certain time, under the direction or leadership of a musician of executive as well as interpretative capabilities, could not possibly do adequate justice to representative chamber music compositions. And while individually the members of the Nash Ensemble are musicians of the highest standing, the performance we witnessed of the Schumann Quartet in E flat, op. 47, for piano and strings, does not justify that analytical criticism which we would like to bestow upon this program. If we actually wrote a review of this event, measured by the standards of other organizations in this vicinity, we would have to say things that might discourage those responsible for these concerts, and we surely do not wish to do this, for Miss Nash and her associates are doing their share toward the cultivation of the best music. In this last proposition at least these musicians deserve our hearty co-operation.

There is undoubtedly room in this community for an organization like the Nash Ensemble, and the Pacific Coast Musical Review, being published for the purpose of encouraging worthy enterprises, wishes all possible success to this organization, and is always ready to extend the courtesies of its columns to the same. But we would rather wait until the organization has reached a higher degree of artistic proficiency in the matter of ensemble work and interpretation before applying to it the acid test of detailed critical review. The complete program presented on this occasion was as follows: Quartet in E flat, op. 44, for piano and strings (Hill), first time in San Francisco, Miss Carolyn Augusta Nash, piano, Emil Hahl, viola, Orley See, violin, and Wenceslao Villalpando, violoncello; Old Italian Songs for Tenor Caro laccio, dolce nodo (Gasparini), Vezzosity e care—Villanella (Falconieri), Vittoria, vittoria (Carissini), Antonino Minutoli-Pellegrino, Miss Carolyn Augusta Nash at the piano; Concert Sonata for violin (F. M. Veracini), Miss Carolyn Augusta Nash, Sigismondo Martinez at the piano; Songs with obligato—None but the lonely heart, with violoncello (Tchaikowsky), Extase (Gueront), with violin and violoncello, Stances (Flegier), with violin and violoncello, Antonino Minutoli-Pellegrino, Orley See, violin, Wenceslao Villalpando, violoncello, Miss Carolyn Augusta Nash at the piano; Quartet in E flat, op. 47, for piano and strings (Schumann), Miss Carolyn Augusta Nash, Emil Hahl, Orley See and Wenceslao Villalpando.

The second concert of the Nash Ensemble will be given in the St. Francis Hotel Colonial Ballroom on Thursday evening, May 4th, at 8:00 o'clock. The following program will be presented: Trio in C minor, op. 1, No. 3 (Beethoven), Sigismondo Martinez, piano, Miss Carolyn Augusta Nash, violin, Wenceslao Villalpando, violoncello; Songs for Tenor—The Dissonance (Bordine), Apres un reve (Faure), Bonjour, Suzon (Delibes), A. Minutoli-Pellegrino, Miss Carolyn Augusta Nash at the piano; Caprice Brillante for Piano (Mendelssohn), Miss Carolyn Augusta Nash, Sigismondo Martinez at the second piano; Sonata for violin Trillo del Diavolo (Tartini), Miss Carolyn Augusta Nash; Aria from Don Giovanni (Mozart), A. Minutoli-Pellegrino; Sonata for Piano and Violoncello (Lalo) (first time in San Francisco), Miss Carolyn Augusta Nash, piano, Wenceslao Villalpando, violoncello.

ALFRED METZGER.

MUSIC AT WILD FLOWER FETE

At the annual Wild Flower Fete held at the St. Francis Hotel, April 20, 21 and 22, the musical program was in charge of Miss Lorraine Ewing, who is well known in musical circles as a pianiste of ability and a popular member of the Mansfield Club. Miss Ewing arranged a delightful program for the two afternoons and evenings of the exhibit, the last day being devoted to the tea dansant and pageant. A number of Miss Ewing's pupils contributed to the afternoon's program and in the evening Miss Victoria Wallace, Miss Marjorie Scott and Miss Clara Huber each played a group of piano solos, Miss Ethel Austen rendered a group of violin solos and Miss Alice Thompson closed the program with a Butterfly Dance.



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FOURTH POPULAR MUNICIPAL CONCERT

The fourth popular concert given under the auspices of the Mayor and Board of Supervisors, was given at the Exposition Auditorium on Thursday evening, April 20th, and the program was devoted to the Bohemian Club composers, who conducted their own compositions with the exception of Joseph D. Redding, who was unable to be present. So far, with the exception of the first concert, the public has not attended these events in sufficiently large numbers to encourage the authorities in their new enterprise. However, J. Emmet Hayden, chairman of the Auditorium Committee, possesses sufficient grit and tenacity to believe that the merit of these events will be presently so well known that larger audiences will be attracted at each successive event.

We have been asked by friends to make suggestions regarding the increase of popularity of these concerts. This is very difficult. For we find if it is desired to attract ten thousand people to the Civic Auditorium something more than good concerts must be given. You may attract from one to two thousand people to an event like those given so far, but you cannot get ten thousand people to attend. In order to get at any definite proposition we must see who has parked the Exposition Auditorium in the past. We find that the San Francisco Symphony Orchestra has done so. The Chicago Opera Association last year has done so. John McCormack, Gluck and Zimbalist, Fritz Kreisler, Galli-Curci, Schumann-Heink, are some of the attractions that have accomplished this purpose.

Now, if the municipal authorities wish to crowd the Exposition Auditorium at these popular concerts, they must offer something NEW and BIG. And this is not easy. But if you can pack the auditorium it is worth while to do something that is not easy. The public has no confidence in the judgment of the Board of Supervisors as purveyors of musical attractions. The municipal band and the organ recitals under Lemare, also the concerts under the direction of Frederic Schiller, evidently have not added to the prestige of municipal musical affairs. If they had these recent popular concerts would enjoy greater success. Now then, it is evident that if the supervisors wish to attract ten thousand people they must gain this confidence. And they can only gain it by co-operation with the leading musical elements and present something out of the ordinary—something unusual and SO GOOD that it will create a sensation.

To do this will require considerable financial backing, and here is where the obstacle will be, for it will be difficult to make the supervisors understand the wisdom of spending a big sum of money in order to make a big sum of money. But we believe it would be better to give these concerts EVERY OTHER MONTH and spend an adequate sum of money, giving sufficient time for preparation and publicity, than to give them every month, allotting a comparatively small amount of money, and get people so used to them that they tire of them. We believe it to be absolutely impossible to pack the Civic Auditorium—or even fill it half—with regular monthly concerts of a purely local nature, without any other element of attraction. But if an oratorio could be given at one time, with soloists of reputation, not necessarily outside people, but San Francisco artists of national and international reputation, and under the direction of a competent conductor who can get sufficient REHEARSALS, then a large audience will attend, provided the PUBLICITY has been ample. Then an opera can be presented under similar conditions. Even though our good friend Emmet Hayden thinks we try to "knock" the auditorium when we say that many people refuse to go there, because they consider the acoustics faulty, the fact still remains that there exist many such people who entertain this idea, and who decline to go to the auditorium. Why, instead of complaining of such criticism cannot the Supervisors IMPROVE these acoustics even more than has been done? Why not remedy the fault instead of finding fault with the people who do not like the acoustics? They surely have no reason to "knock" the auditorium. They would prefer to hear well, instead of having to complain. The fact that occasionally, like in the case of Fritz Kreisler, the auditorium is packed does not prove that the acoustics are perfect, but merely that Kreisler's admirers, who may be counted by the thousands, have only this opportunity to hear him, and are willing to suffer the faulty acoustics rather than not hear Kreisler at all. But ordinarily there does not exist such demand for a concert, and the matter of acoustics certainly must be taken into consideration.

The lack of rehearsals prevented the concert of the Bohemian Club composers from being musically of sufficient merit to justify serious criticism. This is no fault of the composers represented, for we have already recognized the standing and worth of such excellent musicians as Wallace A. Sabin, Eugene Blanchard, Ulderico Marelli, Uda Waldrop, Joseph D. Redding and William J. McCoy. But it is physically impossible, and everyone of the musicians here mentioned will agree with us, to give a satisfactory concert, unless sufficient rehearsals are granted to bring the orchestra to a sufficiently satisfactory degree of efficiency to interpret the compositions thoroughly well. From our experience at this concert this has not been done. And rather than be considered a fault-finder we will merely comment upon the enterprise of the Board of Supervisors in encouraging these deserving composers. But from this concert no one in the audience received any idea of the real worth of these compositions. We think a complete reproduction of these works—one at the time—with singers and scenic effects, even though it became necessary to have only one set of scenery in imitation of the Bohemian Grove Stage, would simply pack the auditorium and create a sensation.

Catherine Retallick as Cleopatra, Charles F. Bulatti as Anthony, in McCoy's excerpts from his opera Egypt, sang excellently, while Alexander Saslavsky as concert master and Uda Waldrop at the organ also added to the enjoyment of the hearers. The same is true of Lowell Redfield, baritone, who sang the enjoyable hunting song from Eugene Blanchard's composition. The Berkeley Festival Chorus also acquitted itself creditably. We trust that J. Emmet Hayden and the Auditorium Committee of the Board of Supervisors, backed by the Mayor and Board of Supervisors, will not feel too discouraged to endeavor to improve these events in line with the suggestions made above.

ALFRED METZER.

PERCY GRAINGER UNIVERSALLY ACCLAIMED

Press and Public Enthusiastically Welcomes the Distinguished Pianist Throughout His Transcontinental Concert Tour This Season

We take pleasure in quoting a number of enthusiastic reviews by prominent critics about Percy Grainger, the distinguished pianist-composer, who will appear at the Colonial Ballroom of the St. Francis Hotel on Monday afternoon as the closing attraction of the splendid Alice Seckels Matinee Musicales. Here are some of the well-merited tributes paid this eminent virtuoso:

Winnipeg Evening Tribune: And, of course, there was Grainger. Is there a more universally popular pianist before the public today? That Peter Pannish strain in him is one of his fascinations. Not only does he refuse to "grow up" into any sort of dignity assumed to be commensurate with his years, but he seems positively to refuse to "grow up" in any musically interpretative manner as a pianist. All the critical exhortations of the past for him to transform himself into something he is temperamentally opposed to must leave him smiling in his sleeve. Faucy asking one of the sunniest natures in today's music to take on the qualities of an iceberg?

Grainger is perhaps the world's most picturesque pianist because he is just Grainger. He has never been denied the attribute of an artist—why deny him the right of any artist to work in his own ways. Some high-brows judge him on something he never professes. His playing has much that is invaluable about it—he is a musician who can rise from the mustiness of convention and exhibit fresh facets of the art. Consider his rendering of the Bach-Busoni Prelude and Fugue in D major. That was an interpretation which was a vital demonstration of the ever-freshness of the music of the monumental Sebastian—a matter often talked of vaguely and to be completely realized when an artist, who is emphatically of today, plays Bach as he should be played—not as an antiquated study very fashionable in old-fashioned times, but as something possessing the spark of divinity for the comprehension of any age.—A. A. A.

Manitoba Free Press, March 8: No doubt as to Winnipeg's opinion of Percy Grainger could exist from the moment he stepped on to the platform and was welcomed back heartily and affectionately. All his numbers were enthusiastically received, and recalls were numerous. He is the same delightful artist as on his previous appearances here—some admirers even think he has improved. He plays his characteristic music in his own inimitable style, and displays the same crisp technique, the same beauty of tone, the same lovable personality in all that he does. Passages requiring delicacy of treatment give him the best opportunities to display his genius, though he plays robust music in a satisfying way.

Portland Oregonian, April 6: Three piano selections, played with flawless technique by a recognized master musician, gave Northwestern radio fans and music lovers a memorable entertainment yesterday afternoon, when Percy Grainger, renowned pianist and composer, appeared in a recital in The Oregonian radio tower. Mr. Grainger's concert was sent broadcast to thousands of listeners at radio receiving sets. Many enthusiastic messages of thanks and congratulations were received by The Oregonian after the noted pianist had finished playing. Operators reported that the notes of the piano were unusually effective in radio distribution.

Portland Oregonian, April 6: Percy Grainger, pianist and composer, superb player of the classics and ardent interpreter of modern life in his own music, who is as varied in his accomplishments as the moods of the programs he presents, gave one of the most individual concerts at the Heilig last night that has ever been presented by a visiting pianist.

Manufacturer of sunshine that he is, he can, without pageant, costumes or actors, other than his own nimble fingers, a piano and his tunes, bring before our eyes all the gaiety of the peasant dancers on the green or the faeries at their play. His rhythms impress themselves upon your mind with irresistible swing and draw you into their lively activities. Grainger is one of the most delightful exponents of "program" or descriptive music, and no one can deny the charm of his musical pictures. His is the art that takes the every-day tune, straight from the lives of the people, and by daring harmonization or brilliant orchestration make of it something admired by the musician and loved by the layman.

Spokesman-Review, Spokane (Wash.), April 8: A large and enthusiastic audience filled the Auditorium Theatre last evening to hear Percy Grainger in the last of the Spokane Symphony Society artists' series. It was probably the most enjoyed of all the entertainments this season for the reasons that make Mr. Grainger the most popular of all the pianists before the public today. Mr. Grainger has an excellent and serviceable technique, large, capable hands, and a style that is forcible, strenuous and individual. When needed he has an iron attack, a thunderous bass, with which he piles up his

climaxes. Then again he will deal in effective pianos and lightning scales. It cannot be said that Mr. Grainger's style is polished. It is too breezy for that. Even when he played his classics, some of the original Adam would crop out and give a curious twist to the sedateness of the theme.

Mr. Grainger's own compositions played by himself were the ones that won him the complete suffrage of his hearers. They are breezy, rollicking, tender, gay; they set one's feet dancing, one's lips to smiling and they explain why he has so large a vogue among people who would rather be cheered than sobered. Mr. Grainger may pride himself on his pianism, and he has a large command of his instrument, but the affections of the audience were reserved for Country Gardens or Irish Tunes From County Derry. There spoke Mr. Grainger as he lives and has his being.

SECOND BERKELEY STRING QUARTET CONCERT

Large Audience Listens to Excellent Program—Miss Mertiana Towler Pianist, Scores Success With Brahms' Piano Quintet—Large Audience

By ALFRED METZER

The Berkeley String Quartet, consisting of Antonio de Grassi, first violin, Robert Rourke, second violin, Pietro Brescia, viola, and Willem Dehé, cello established and directed by Antonio de Grassi, gave the second and final concert of Two Evenings of Chamber Music at Twentieth Century Hall, Berkeley, on Tuesday evening, April 11th, in the presence of a large and enthusiastic audience. Indeed, we never noticed quite so much enthusiasm displayed at any musical event in Berkeley except some of the concerts at Harmon Gymnasium under the auspices of the Berkeley Musical Association.

The four musicians comprising the quartet really merited the hearty reception accorded them by the audience. Although but a short time preparing for these events the Berkeley String Quartet, headed by Antonio de Grassi, gave evidence of thorough rehearsing and an intelligent grasp of the significance of the compositions selected for interpretation. Of course, any organization devoted to the interpretation of ensemble works is constantly progressing in its artistic proficiency in the ratio of its continued association. A chamber music organization only a few months employed in rehearsing, naturally has not attained the same standard of artistic efficiency as the same body of musicians will exhibit after several years of diligent practice and co-operation. But we may say without fearing any contradiction that the Berkeley String Quartet consists of four serious, well qualified and intelligent musicians who have accomplished in a short space of time an unusually big amount of work and have gained an unexpectedly satisfactory amount of taste and uniformity of phrasing.

Naturally the leadership of Antonio de Grassi, an exceptionally well equipped and intelligent artist, has done most toward these gratifying results. The opening number of this concert consisted of Schubert's Quartet in A minor, op. 29, a work of more than ordinary difficulties. The merit of the organization was evidenced by a careful and well thought out reading of this work. Special attention was paid to the delightful singing character of certain phases of the quartet and in the andante movement there was a repose and beauty of reading which brought out the strongest points of this important composition.

Technically the four musicians, constituting the Berkeley String Quartet, proved themselves thoroughly competent to cope with the greatest difficulties and in the minuet movement there was apparent that sprightliness and grace of bowing which reveals the serious musician. The Beethoven String Quartet in G major, op. 18, proved the strongest test for the quartet's artistic qualifications, and it must be said that, considering the fact of the organization's brief period of existence, they certainly acquitted themselves nobly of a most taxing responsibility. There is nothing better qualified to prove an organization's standard of musicianship than the interpretation of a Beethoven quartet. The same, intelligent and painstaking manner in which Mr. de Grassi and his associates brought out the numerous characteristics of this Beethoven quartet was amply revealed in the enthusiastic approval accorded the same by the distinctly musical audience.

As if Schubert and Beethoven were not sufficient to test the resources of the Berkeley String Quartet the program concluded with the powerful Brahms piano quintet in F minor, op. 34. And again we must confess to having been surprised with the degree of proficiency with which this work was interpreted by an organization so young in the practical experience of association. There was prevalent an unquestionable virility of execution, an unusually smooth effect of ensemble playing and a certain precision of attack and rhythm which assisted greatly in the gratifying interpretation of this work. The pianist, Miss Mertiana Towler, also gave evidence of possessing a most musicianly insight into the depths of this remarkable composition and proved herself thoroughly competent in the exposition of both the technical and emotional phases of the work, proving that in addition to certain elements of sentiment she has added no little amount of intellectual grasp.

And so we believe Berkeley fortunate in the possession of a chamber music organization that promises even greater things for the future, provided that this personnel is permitted to play together for a sufficient period to enable it to attain those artistic aims for which it is no doubt striving. And we trust that the transbay musical public will enable these four musicians to find encouragement in the proper recognition of their unquestionable ability. Organizations like these help materially in the musical development of this region.

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—RAY C. B. BROWN, SAN FRANCISCO CHRONICLE.

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—REDFERN MASON, SAN FRANCISCO EXAMINER.

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LOS ANGELES NEWS

(Continued from Page 15, Column 3)

consecrated the orchestra to that mission of humanitarian service for which he had established it.

To Conductor Walter Henry Rothwell once more belongs the distinction of finding a program expressing the spirit of the hour. Opening with the festive and colossal moods from the last movement of the Fourth Symphony by Tchaikowsky, the program rose to greater heights in the Death Music and Funeral March from Wagner's *Götterdämmerung*, a selection greatly appropriate for a celebration as this. Finally, this music of heroic worship Wagner has created an unsurpassed hymn to the Sun-God Baldur of the northern sagas. Baldur being mythologically the prototype for the hero Siegfried, in Wagner's drama. Most happy was the including of the Tannhauser Overture with its distinct Easter message of spiritual resurrection. Seldom had the Philharmonic Orchestra found an audience that worshipped as they did while listening.

In Catherine Shank, soprano, a soloist was found who, too, gave full significance in her singing of Handel arias from *The Messiah*. High up on the hushy slopes of this divinely built concert hall the lovely clarity of her notes and diction reached the farthest stragglers of the immense audience. Again the message of the gospel of brotherhood, or the bright voices of a children's chorus, swung through the wide expanse of this coliseum to the direction of Hugo Kirchhofer, who had grouped his singers in the shade of a large white cross opposite the audience. Again the orchestra would chant its message, or Hugo Kirchhofer, the man who does such ardent service to make Hollywood a music city, would lead the audience in favorite hymns until the horns and trumpets of the orchestra would send out as a final Resurrection in *Excelsis Deo* the pilgrim chorus from Tannhauser, thus ending the program with a high assurance of the Dawn.

Following the concert an Easter breakfast was served in the dining-room of the Hollywood Woman's Club House. This feature of the celebration is a traditional tribute dedicated to W. A. Clark and to the members of the orchestra. The admiration in which Mr. Clark is held was voiced eloquently by Mrs. J. J. Carter, the charming grand marshal and principal worker for the successful consummation of the annual Easter sunrise commemoration. That Mrs. Carter's words of thanks echoed in the heart of everyone present was rousingly approved as the large gathering rose spontaneously from their seats in honor of Mr. Clark, sending salvo after salvo of applause resounding through the hall. A similar tribute was paid to the "father of musical Los Angeles," Impresario L. E. Behymer, when again the many guests stood to pay him their deeply-felt respects.

But not a little of the glory of the day which was but a symbol of musical community spirit was reflected back on "that blessed little dynamo," Mrs. J. J. Carter herself, who undoubtedly more than any other person in that suburb of Hollywood, which is so rich in striking personalities to emphasize and to bring to manifestation true community love for music and art. Conductor Rothwell, Jay Plowe, the well known flutist and director of the Hollywood Community Orchestra, Hugo Kirchhofer, to whom Hollywood is indebted for that rare musical treasure, a large children's chorus, in addition to the largest community sings of the West, F. W. Blanchard, another pioneer for music and art as co-tered in the Bowl, Mrs. J. T. Wright, president of the Hollywood Woman's Club, and many others took their share in the honors of the day.

Louis A. Maas, formerly assistant superintendent of the Robert Morton Company of Van Nuys and formerly chief installation man on the Pacific Coast for the Rudolph Wurlitzer Company, has gone into business for himself at 1293 West 37th Place. Mr. Maas has held several responsible positions as foreman for some of the largest piano houses on the Pacific Coast. He will make a specialty of tuning, voicing and overhauling pianos and organs.

Almost the fiftieth anniversary of the first performance of Verdi's Requiem will be that given by the Oratorio Society May 7 at Philharmonic Auditorium, under the direction of John Smallman. This composition is more of a requiem mass than an oratorio and is more richly melodic with ceremonial sublimity than any other composition with which the public is familiar. Whenever Verdi attempted this style of writing he seemed to have found his freedom and so every number in this popular mass delves deeply into the emotions of the hearer. The great chorus of the Oratorio Society is an excellent rehearsal for the performance and a capable cast of soloists has been selected. Lora May Lampert will be the soprano, Mme. Anna Ruzena Sprotte the contralto, Harold Proctor the tenor and Clifford Lott the baritone. The Philharmonic Orchestra will lend its superior skill to this excellent ensemble.

At the California Theatre Conductor Ellnor and his fine ensemble are drawing much applause from their audience at every one of their three daily concerts. Their colorful playing of a potpourri from Herliert's *Fortune Teller* is giving much pleasure. The strings are doing elegant work in that graceful little number *Forget Me Not* by Macbeth. This number is of good contrast as it shows the faculty of the orchestra to produce delicate effects. With a syncopated dash of humor, a fox trot called *You Won't Be Sorry*, arranged by Mr. Ellnor, the program closes smilingly. Encouraged by the success of his recent revue of Old Time songs, Mr. Ellnor will offer a second medley of this nature next week, preceding it with the William Tell overture and Anitra's Dance from the Peer Gynt Suite.

DOROTHY RAEEN TALBOT'S SUCCESS

Among the younger artists who recently have forged ahead in California's musical arena must be included Mme. Dorothy Raeen Talbot, who on several occasions has recently elicited enthusiastic comment for her unusual exhibitions of vocal art. Both in concert and operatic performances Mme. Talbot has justly been crowned with success and there is every reason why she should add to her artistic triumphs in California after having gained recognition elsewhere in the musical world. Mme. Talbot is a protegee of Jean de Reszke and Mme. Calve, having been educated abroad through the direct assistance of the great French vocal artist. Her pliant, clear voice which reaches easily the high F above C, her thorough knowledge of six different languages (Italian, French, Polish, Spanish, German and English) and her unusually attractive and charming personality make her specially suited for public appearances.

Among those who expressed their appreciation of Mme. Talbot's art is no less a musical celebrity than Giacomo Puccini, and he is only one of many. Mme. Talbot is available for concert and operatic appearances during the fall and winter season and her genuine triumphs in France and Italy ought to reserve for her an affectionate place in the hearts of California's music lovers, specially as she is a resident here. Throughout her appearances in California so far Mme. Talbot has attracted record audiences who never failed to express their delight by demonstrations of genuine enthusiasm and appreciation. Mme. Talbot belongs to those artists who should never have any reason to complain about not being constantly occupied in singing before representative audiences.

JOHANNA KRISTOFFY IN SECRET OF SUZANNE

Noted Prima Donna Soprano Has Prepared Complete Version of Wolf-Ferrari's One Act Opera Specially Suitable for Music Clubs

One of the most effective plans so far compiled by a distinguished resident artist is the preparation for public presentation of Wolf-Ferrari's charming and exquisite one act opera *The Secret of Suzanne* by Mme. Johanna Kristoffy and associate artists, among whom Jack Edward Hillman, the well known baritone, is included. Mme. Kristoffy is specially well adapted to fill this role of the attractive Suzanne, for she is not only a soprano soloist of excellent qualifications, possessing a voice of fine timbre and appealing quality, but she is an artist of refinement who will be specially fitted to give this role a most musicianly rendition.

Besides her numerous vocal and artistic qualifications, Mme. Kristoffy is an excellent dramatic artist, possessing the ease and dignity of deportment and at the same time the exquisite sense of humor which is such a necessary accomplishment in the adequate interpretation of this role. Mme. Kristoffy has surrounded herself with competent artists and has bestowed great care upon the costumes. Surely if there is any music club or similar organization eager to offer its members something novel in the way of artistic entertainment, it would be impossible to recommend a worthier attraction than *The Secret of Suzanne* prepared by Mme. Kristoffy specially for the music clubs.

JOHN W. METCALF'S COMPOSITIONS

Among California's noted composers none is more prolific with his pen than John W. Metcalf of Oakland, whose works are among the best known in the country. Mr. Metcalf has been one of the most successful and most diligent musical writers in the West and his songs as well as instrumental compositions appeal because of their inherent musicianship and originality of conception. Among his best works are three recently published by The Arthur P. Schmidt Co. of Boston.

A Vision, composition for violin and pianoforte, contains a delightful element of sentiment, is not very difficult to interpret, and yet is a work valuable because of its sane, well thought out and poetic construction. It is invested with fine spirit, does not tire you to listen to and is very realistic inasmuch as it confines itself to the title, fading away to a tender pianissimo. It is a most effective and enjoyable little work.

A more complicated work, from a technical point of view, is *The Winds at Play*, a piano composition, which

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as its title implies, sets a considerable task for the digital dexterity of a player. Yet it is a grateful composition for a romantic and pleasing melody runs right along through the work. It is a splendid piece to practice pedal effects and requires a dainty touch, specially for the finale which includes a most effective chromatic run. It is one of the most grateful compositions of this kind we have ever come across.

A Rose Petal is a song of a high order and has been composed to words of refined sentiment. There is nothing commonplace about this song, in which form of composition Mr. Metcalf has always been most successful, and it is also appealing because of grateful melodic value. We can hardly imagine a more worthy addition to a singer's repertoire than Mr. Metcalf's *A Rose Petal*.

IRENE HOWLAND NICOLL'S CONCERT

Lovers of highly artistic singing will be deeply interested in the announcement of a concert to be given by Irene Howland Nicoll, the well known dramatic contralto, on Friday evening, May 5th, at the Ebell Auditorium in Oakland. Possessing a voice of an unusually wide range, produced throughout with exceptional ease and clarity, enables her to ably interpret the classics of all schools. Her appearances in concert have demonstrated her to be a vocal artist who is heart and soul in her work and who succeeds in transmitting her enthusiasm to her audience.

Kajetan Atli, harpist of the San Francisco Symphony Orchestra, will be the assisting artist and his playing is too well known by all music lovers to require further praise. Edgar Albert Thorpe, one of the rising young accompanists of the Bay musical colony will be at the piano. The program will be as follows: *My Heart Ever Faithful* (Bach), *Dove sei* (Handel), *Should He Upbraid* (Bishop), *L'heure exquise* (Poldowski), *Un doux lien* (Delbrueck), *Farewell ye Mountains*, from *Jeanne d'Arc* (Tchaikowsky); *Harp—Legende* (Renie), Atli; *Marie, Standchen*, Aus meinen grossen Schmerzen, *Für Musik*, Im Herbst (Franz); *The Quest* (Eleanor Smith, Franchonette (Kathleen B. Clarke), *The Sea* (McDowell), *The Velvet Darkness* (Reddick).

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STEINDORFF CONDUCTS 12TH ANNUAL CONCERT

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By ALFRED METZGER

Owing to the rain the twelfth annual Good Friday Concert, given under the direction of Paul Steindorff at the Greek Theatre of the University of California every year and which was to have taken place on Friday afternoon, April 14th, had to be postponed until April 21st and consequently the audience, which is usually sufficiently large to practically crowd the theatre, was not quite as numerous as usual. However, the program, which included excerpts from Verdi's Requiem and Rossini's Stabat Mater, proved enjoyable and the hearty applause that punctuated the conclusion of the various numbers revealed the gratification derived from the performance by those who attended.

If it were not for Mr. Steindorff the Bay region would not be able to listen to any big choral or oratorio concerts at all. And for this reason we cannot possibly bestow too much credit upon this energetic and enterprising musician, and whatever support is given him, even though it be as universal as possible, would not be too great a reward for the industry, patience, worry and tenacity which the continued performance of such works entails. As usual the chorus, consisting of members from the Wednesday Morning Choral of Oakland, the Berkeley Oratorio Society and the San Francisco Choral Society, acquitted itself most creditably and showed by uniformity of phrasing and skill of interpretation that it has benefited from the coaching of Mr. Steindorff. All the choruses were excellently rendered and sounded impressively. It would be difficult to listen to finer choral exhibitions.

Great interest was manifested in Margaret Brunsch, a California artist, who, after twenty years in Europe, has returned to be enthusiastically welcomed by her friends and compatriots. Miss Brunsch proved to be a pleasant surprise. Her voice is rich, resonant, warm

Batti Bernardi, tenor, and Jose E. Corral, bass, both possess excellent voices, and sang their lines with care and thoroughness. Of the two Mr. Corral possesses the more ringing voice, but both evidently pleased the large audience and are deserving of credit for the energy they devoted to studying these difficult parts. An orchestra of fifty and Wilhelmina Woltbus, accompanist, added to the ensemble of the performance, and Mr. Steindorff has added another milestone to his brilliant career as conductor in this vicinity.

LILLIAN HOFFMEYER HEYER CONCERT

Lillian Hoffmeyer Hoyer, contralto, artist pupil of Homer Henley, gave an Evening of Song in the Red Room of the Fairmont Hotel on Thursday evening, April 20th. The attendance was so big that the Red Room was absolutely crowded and an overflow audience had to be accommodated in the Ballroom adjoining. Owing to the fact that the fifth popular concert under the auspices of the Mayor and Board of Supervisors took place at the same time in the Exposition Auditorium, we could not remain throughout the program, but nevertheless were able to draw definite conclusions regarding Mrs. Hoyer's voice and art.

What impresses one before anything else is that vocalist's careful attention to expression and declamatory art. Indeed, Mrs. Hoyer is so intent upon transmitting the dramatic or poetic spirit of a composition that one frequently sacrifices some of her vocal powers. Herein she no doubt pleases those people who prefer dramatic expression to mere beauty of voice. By this we do not mean to say that Mrs. Hoyer does not possess a voice of elements of beauty. On the contrary her contralto is flexible and warm, although in its height somewhat inclined to be of soprano quality or timbre.

Thanks to a certain individuality of style Mrs. Hoyer interprets her songs with distinctly original ideas that occasionally conflict with one's notions received from the interpretations of other artists. But unless a singer

Twin Beds was the first of the so-called bedroom farces and it is by long odds the best. At the same time the fact might be emphasized that it is the least objectionable and there is nothing whatever in the lines to offend the most fastidious theatre-goer. The Alcazar players are making a new name for themselves in this production. The cast is in every way ideally fitted to the members of the Alcazar roster. Gladys George is the heroine of the piece and Dudley Ayres handles the leading male characterization in fine fashion. Particular interest attaches to the role of Norah by reason of the fact that it is being assumed by Susanne Morgan, who was engaged for the original part in the New York production. Her presence gives a metropolitan touch to the presentation. Good work is also done by Ben Erway, Ned Doyle, Florence Priaty and Emily Pinter.

Stage Director Hugh Knox has certainly planned an elaborate production of the piece and the scenic effects and inanimate accessories are all that could be desired.

LINCOLN S. BATCHELDER

No young pianist in San Francisco has received more gratifying press comments than Mr. Batchelder. The following will prove this:

"Lincoln S. Batchelder gave a recital at the St. Francis, and it was of a quality to make the quidnuncs sit up and take notice. He played the Chopin Polonaise with a youthful virility that did the heart good. Batchelder is that rare thing, a young man who is not ashamed to be romantic, and he romances after the fashion of a poet, that is to say, his lyricism is beautiful."—Redfern Mason.

"Batchelder plays with a mounting confidence in himself and he tries for unbackneyed readings of old texts and finds them through his growing poetic insight. The



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and appealing. It is a remarkably clear and ringing organ which is used with the utmost artistic intelligence. Miss Brunsch sings with the thoroughness of the finished and experienced artist and her splendid declamatory powers, coupled with a refreshing enunciation, endow her interpretations with authority and artistic finish.

While Miss Brunsch's art was prevalent throughout her renditions of the oratorio arias, which she invested with depth of emotional color and sincerity of expression, we found her to be even greater in her virile and thrilling interpretation of the grand aria of Adriano from Rigoletto by Wagner. Here her intense dramatic fervor and her fine expression had unlimited opportunities to reveal themselves, and she proved herself thoroughly competent to cope with the great dramatic and vocal difficulties associated with this aria. The hearty ovation she received was ample proof of the cordiality and pleasure of the audience and no doubt future appearances of this distinguished artist will be greeted with gratification by our musical public. It is but just to say that prior to her departure for Europe Miss Brunsch was a pupil of Herman Genss, who no doubt laid the foundation to her present brilliant career.

We were also pleased to note the success achieved by Florence Gertrude Ringo, a young San Francisco artist, whose clear, flexible soprano voice and natural taste combined to make her one of the outstanding features of the concert. It is a pity that artists like Miss Ringo have no more opportunities to appear in public. Musical clubs who really wish to do something for the art should not hesitate to give artists like Miss Ringo repeated opportunities to employ their proficiency. In both oratorios Miss Ringo showed her sincerity of study, her ringing flexible voice, and her natural musical taste to advantage. Although being strange to oratorio music Miss Ringo seemed to invest her parts with fervor and depth of feeling and she could be understood in every part of the Greek Theatre. She was indeed well deserving of the enthusiasm which her conscientious and skillful work aroused.

does possess individuality of expression he or she will never make a lasting impression anywhere. In any event Mrs. Hoyer has diligently studied an exhaustive and representative repertoire including Italian, German, Swedish and American songs, and she certainly invests their interpretation with energy and abandon. At the same time she occasionally shows poetic and lyric tendencies according to the character of the work she sings. Her enunciation is clear and her voice adapted to her style.

The complete program was as follows: Ah, Rendimi (Mitrane) (Rossi), Lillian Hoffmeyer Hoyer; Es Blink der Thau (Rubinstein), Spinnerliedchen (arranged by Henry Riemann), Der Wanderer (Schubert), Lillian Hoffmeyer Hoyer; Hebrew Melody (Achron-Auer), Polichinelle (Kreisler), Orley See; Moder Song (Grieg), Der Skreg en Fuhl (Sinding), Folkevise (Enna), Lillian Hoffmeyer Hoyer; Nur wer die Sehnsucht kennt (Tschaiowsky), Kennst du das Land? (Mignon) (Thomas), Lillian Hoffmeyer Hoyer; Violin Obligatos, Orley See; My Heart Ever Faithful (Bach), Lullaby (Mozart), Love Laid His Sleepless Head (Barton), In the Palace from the Chinese (Bantock), Dawn in the Desert (Ross), Lillian Hoffmeyer Hoyer.

Orley See, violinist, made an excellent impression by reason of his pliant tone and sympathetic interpretation. Every time Mr. See appears upon a program he adds to his admirers by reason of his sincerity of expression and ease of delivery. Mary Ardath Leonard played the accompaniments judiciously and pianistically.

ALCAZAR

The fact that the Alcazar obtained the first stock release of Twin Beds was responsible for Lionel B. Samuel, manager for Belasco & Mayer, booking that sensational farce-comedy for a two weeks' run. Even had it not been so planned, however, the unusual popularity of this amusing play would have necessitated its being held over for a second week. It begins its final week's run next Sunday afternoon, April 30th.



LINCOLN S. BATCHELDER

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Chopin Sonata was richly colored and romantically motivated."—Ray C. Brown.

"He was heard in both solo and accompaniments. His playing suggests at once a most thorough command of technique."—Palo Alto Times.

"Mr. Batchelder filled the role of accompanist for both singers most capably."—Ray C. Brown.

"His best work was in the Soaring and Why? of Schumann and its proper reading called for a naive wonder in the interpreter. Mr. Batchelder gives this quality. The lyric part of his work was very well done."—Redfern Mason.

JENNY LIND TRIO AT THE FAIRMONT

A novel and artistic program will be given on the evening of May 23rd at the Fairmont Hotel by the Jenny Lind Trio. No others than our golden voiced Harriet Bennett, Louise Brehany and Carlo Cima, haritone, comprise the trio, accompanied by Maybel Ballmann at the piano. The entire program will be given in costume depicting the century in which the song was written. Operatic arias, duets, trios and some of the old heart songs will be interpreted by these delightful artists.

Madame Vought, under whose management the Jenny Lind Trio will appear, is very enthusiastic about these artists and promises music lovers of San Francisco and the bay cities an incomparable program. Dancing will be enjoyed after the program. Tickets will be placed on sale at Sherman, Clay & Co., at a date to be announced later.

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It has been many years since we heard a more beautiful rendition of "If With All Your Hearts" (Elijah) than that given last night by Mackenzie Gordon.—H. E. Krehbiel's review of the Worcester Music Festival in the New York Tribune.

The singing of the Liszt Songs by Mackenzie Gordon last night was a rare treat.—Henry T. Finck in the New York Post.

Among the Quartet which the Spanisches Liederspiel by Schumann last night was a young tenor, Mackenzie Gordon, who will be one of our great American artists.—Phillip Hale in Boston Herald.

Mackenzie Gordon's singing of Pieta Signore by Stradella was by far the best rendition I ever heard.—James Hunecker in the Musical Courier.

I had the further assistance of Mackenzie Gordon, the sweet voiced Scotch tenor, who played the other male part and sang Beethoven's exquisite lyric, Adelaide.—David Bispham in his book, The Recollections of a Quaker Singer.

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KRUGER RECITAL A BIG SUCCESS

Last Saturday evening, April 22nd, George Kruger, pianist, with the assistance of Jacoba Roesink, mezzo-soprano, and Gaiseppe Jollain, violinist, gave a most interesting recital and one of the most enjoyable of the season, under the auspices of the Western Art Association at 525 Sutter street. With entire freedom from any of the mannerisms or eccentricities affected by artists, Kruger held his listeners throughout a varied program and was forced to respond to the enthusiasm as masterly rendering of the Leschetitzky and Chopin compositions aroused. The program, in addition to showing Kruger to be an artist capable of exquisite poetical expression, also demonstrated his possession of much reserve force, which he displayed with admirable effect in the closing movement of La Campanella, Paganini (Liszt) and his two encores, an Etude and the Polonaise in A flat major by Chopin.

Miss Jacoba Roesink possesses a mezzo-soprano voice of excellent quality. The Wanderer by Brahms, Zar Ruh by Hugo Wolf and the Wiegenlied by Mozart were presented in a truly artistic manner and with much feeling. Gaiseppe Jollain vied with George Kruger in the soulful interpretation of Beethoven's piano and violin sonata in G major. The ensemble was perfect and the shadings clear and artistic. The entire program was as follows: Sonata, op. 30, No. 3, G major, for piano and viola (Beethoven); Ein Wanderer (Brahms), Schwesterlele (Brahms), Sonntag (Hugo Wolf); Zar Ruh (Hugo Wolf); Der Musikant (Hugo Wolf); Etude, op. 25, No. 1, Etude, op. 10, No. 3, Ballade, op. 47 (Chopin); Grappe aus dem Tartarus (Schubert), Staendchen (Schumann), Warnung (Mozart), Wiegenlied (Mozart); Allegro commodo, op. 32, No. 6 (Bargiel); Consolation, op. 40, No. 2 (Leschetitzky); Campanella (Paganini-Liszt).

MABEL RIEGELMAN AT CIVIC AUDITORIUM

Mabel Riegelman will stop over in San Francisco next Friday, May 5, 1922, long enough to appear as the prima donna attraction at the monster benefit to be given for the Disabled American Veterans of the World War at the Civic Auditorium. The following morning Miss Riegelman will leave to resume her concert tour appearing twice in Stockton, once in the afternoon with the Stockton Orchestra, and on Saturday night she will appear in concert in the Auditorium in Stockton. Miss Constance Mering, who has accompanied Miss Riegelman at all of her appearances this season, will be at the piano.

Miss Riegelman had the distinction during the World War of having six members of her family in different branches of the service. Miss Riegelman's grandfather, Charles Robert Riegelman, succumbed to a wound received in the Civil War. Her only brother, Carl Riegelman, enlisted in the United States Navy at the age of 21 upon the entrance of the United States in the war and served on the U. S. S. Oregon on the Pacific Coast under Commander John McGee, and was later transferred to the U. S. S. Rappahannock, on which ship he worked up from "Gob" to Chief Petty Officer. Miss Riegelman's brother was severely injured in the train wreck near Lamons, France, receiving a fractured arm and shoulder.

Of the five young men of the family each of them except Miss Riegelman's brother was an only child while Mr. Riegelman was an only son. The sixth member was Miss Riegelman's uncle, who went to France as athletic instructor attached to the Y. M. C. A.

MABEL RIEGELMAN TO SING TO HONOLULU

On Saturday afternoon, May 6th, between the hours of 4 and 5 p. m., Mabel Riegelman, the well known prima donna soprano of the Chicago and Boston Grand Opera Companies, will radiophone a concert from the broadcasting station of the Stockton Record. This station is one of the largest on the Pacific Coast. The numbers to be broadcasted by Miss Riegelman are intended for Honolulu but can be picked up in San Francisco and elsewhere within the proper radius. Miss Riegelman's accompanist will be Constance Mering, who is now on concert tour with her.

Joseph George Jacobson's pupils gave their monthly recital at the studio of their teacher, 2833 Sacramento street, on April 22nd. Most of the program was given by two of the students who will appear in recital in a few weeks. Marian Patricia Cavanaugh, who will give a joint recital with Alexander Murray, pupil of Signor Jollain, at the Hotel St. Francis on May 12th, played a Mozart Sonata with the young violinist and several numbers of her program among which were the Suata Pathetique (Beethoven) and the first movement of the D minor Concerto by Mozart. Alexander Murray played a violin composition dedicated to him by Mr. Jacobson. Critics, who have heard the two children, predict a very brilliant future for them. Their technique and understanding of the compositions they play are astounding at such an early age, and the concert promises to be of unusual interest. The other young aspirant to future fame, who will give a concert on May 22nd in Petaluma with Laura Filer Griffing, an unusual gifted child-pupil of Wm. F. Laria, played a group of compositions, which surely will please the audience when they appear together. Gladys Wilson played the first movement of the Mendelssohn Concerto with brilliancy and feeling. Margaret Lewis received much applause for the rendering of a Mozart Sonata and an Impromptu by Lily Strickland, and Florence Reid also deserves much praise for her playing of her numbers.



IRENE HOWLAND NICOLL

The Highly Successful Contralto Soloist Who Will Give a Concert at the Hotel Oakland Next Friday Evening

Sir Henry Heyman has been confined to his home during two weeks by reason of sickness. His many friends no doubt will hear of his indisposition with great regret, but will be pleased to know that he slowly, though surely, is on his way to recovery. Everyone knowing Sir Henry intimately, will wish him a speedy return to his usual activities.

MEUSSDORFFER-WENZEL CONCERT A SUCCESS

Irene Meussdorffer, soprano, and Walter Frank Wenzel, pianist and accompanist, gave a joint recital at the Ball Room of the Fairmont Hotel on Tuesday evening, April 25th, in the presence of a large and appreciative audience and under the management of Madame Vought. An exhaustive and varied program had been prepared for this occasion and both artists gave evidence of having devoted considerable time to the preparation of their respective numbers. Walter Frank Wenzel opened the program with the Mozart Fantasia in C minor and revealed himself as a poetic interpreter rather than a pianist of dramatic virility. Consequently his interpretations of Mozart, Chopin, Leschetitzky, and Debussy showed his special talents at their best.

Mr. Wenzel pleased his audience by reason of his repose and poise and his delicacy of execution. His phrasing never interfered with the tone quality of the instrument, refraining from a touch that would border on pounding. His technic was in the main smooth and seemed to play with sincerity and understanding.

Miss Meussdorffer possesses a voice of unquestioned flexibility and sings as if her heart and soul was in her work. Her repertoire includes German and French classics which she interprets in a style all her own, and which the audience evidently enjoyed thoroughly for they rewarded the vocalist with enthusiastic and spontaneous applause.

These events under the management of Mme. Vought are attracting considerable attention and appear to be very popular judging from the large and representative audiences that assemble on each occasion. The artistic character of the events may be judged from the following program presented on this occasion:

Part I.—Fantasia, C minor (Mozart), Walter Frank Wenzel; (a) An die Muzik, (b) Gretchen am Spinnrade, (c) Der Muzensohn (Frazz Schubert), (d) Feldeinsamkeit, (e) Standchen (J. Brahms), Irene Meussdorffer; (a) Polonaise (C sharp minor) (Chopin), (b) Arabesque (Leschetitzky), (c) Impromptu (G flat) (Schubert), (d) Rhapsodie (G minor) (Brahms), Walter Frank Wenzel; Part II.—(a) Dawn in the Desert (Gertrude Ross), (b) He Who Moves in the Dew (Cadma), (c) Green (Debussy), (d) Romance (Debussy), (e) Aria l'est Doux—Herodiade (Massenet), Irene Meussdorffer; (a) La Fille aux Cheveux de Lin, (b) Golliwogs Cake Walk, (c) La Cathedrale Engloutie, (d) Jardis sous la Pluie (Debussy), Walter Frank Wenzel; (a) Zaeignung, (b) Traum durch die Dammerung (Richard Strauss), (c) Der Gartner, (d) Elfenlied (Hugo Wolf), (e) Ilat dich die Liebe Beruhrt, (f) Geatern hat er mir Rosen gebracht (Josef Marx), Irene Meussdorffer.

OPEN-AIR GRAND OPERA AT STANFORD STADIUM

Hundreds of inquiries have been received by Maestro Gaetano Merola, directing genius of the coming season of open-air grand opera at the Stanford University Stadium, which takes place in June from operatic celebrities all over the country in which they want to know how Mr. Merola has overcome the acoustic problems. These problems have not had to be overcome, as the stadium is acoustically perfect. Tests of all kinds, including voice, viola, etc., have been tried out during the past three months and found perfect. The stage, which will be about four feet high with an opening of eighty feet and a depth of forty feet, is now under con-

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| Spanish Beauty..... | Partipilo .15 | The Lark That Sang In the Rain..... | Wister .35 |
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| Happy Farmer..... | Schuman .15 | Panamanian..... | Welch .35 |
| Trinity Chimes..... | Rassler .15 | Carita..... | Haynes .30 |
| GRADES IV AND V | | GAMES FOR CHILDREN | |
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| Across the Steppes..... | Jones .40 | | |
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struction and will be finished in ample time. There will be a sounding board in the back of the stage which will throw the voices of the singers and the orchestral music out to the audience. The seating arrangements are so arranged that a perfect view will be obtained from each and every seat.

Director Merola has announced the following dates and operas: The first one will be Pagliacci with ballet and diversifications on Saturday evening, June 3rd; Wednesday evening, June 7th, Carmen will be given; Saturday night, June 10th, Faust will be staged as never before and the final performance on Friday evening, June 16th, will be a repetition of Carmen.

JACK EDWARD HILLMAN'S SUCCESS

After appearing in concert at the Fairmont Hotel recently Mr. Hillman was the recipient of many fine endorsements, but none was more effective than the following from Ray C. B. Brown in the Chronicle: "Hillman's robust baritone showed an increased resonance and amplitude in the full volume of the voice, and a greater flexibility in mezza-voce phrasing. In timbre and in vigor of attack his voice is best adapted to songs of a dramatic urgency, and his most effective work was done in lyrics of that type. He read with convincing energy Frederick Keel's splendid settings of three Masfield Salt Water Ballads, and was thoroughly imbued with romantic fire in his delivery of Di Nogeno's The Muleteer, Vincent d'Indy's Lied Maritime and Spross' Lorraine. In quieter mood he gave pleasing interpretations of such poetically tender songs as Duparc's Chanson Triste, Haile's In the Moonlight and Novello's A Page's Road Song."

MARIE PARTRIDGE PRICE'S ACTIVITY

Marie Partridge Price, the popular California soprano, has had many successful appearances in San Francisco and neighboring cities since her recent return from New York. Important among them being California Theatre Orchestra, University Fine Arts Society, Fresno Symphony Orchestra, San Francisco Chamber Music Society, and a joint recital with Jack Edward Hillman at the Fairmont Hotel. Following are some of her recent press notices:

"Marie Partridge Price, who was the soloist at the concert given Tuesday night by the Fresno Symphony Orchestra, gained many friends here who will ever be anxious to hear her again. She is not only attractive to look at and knows how to dress, but she is the possessor of a beautiful, clear soprano voice which was a joy to hear."—Fresno Herald Republican.

"Marie Partridge Price sang Rimsky-Korsakow's Song of India and sang it with a real sense of its exotic beauty. Not everyone can sing those legato runs expressively, but Mrs. Price is one of those who can, and the audience thanked her in unmistakable fashion."—Redfern Mason, San Francisco Examiner.

"Mrs. Price is a Melisande-ish being with a rare charm of cadence and command of expressive vocal diction."—Redfern Mason, San Francisco Examiner.

"Marie Partridge Price opened her program with gracefully phrased readings of Hayda's She Never Told Her Love and the anonymous Lovely Cella showing delicacies of tonal texture and some charming tints of color. Her soprano voice is essentially lyric in quality, but meets well the demand of dramatic forcefulness as she proved in the Vissi d'Arte aria and Poldowski's Dansons le gigue. There was pronounced charm in her readings of Tchaikowsky's Night of Stars and Franch's Lied."—Ray C. B. Brown, San Francisco Chronicle.

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| Assets | \$71,861,299.62 |
| Deposits | 68,201,299.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,650,000.00 |
| Employees' Pension Fund | 371,753.46 |

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 6

SAN FRANCISCO, SATURDAY, MAY 6, 1922.

PRICE 10 CENTS

FOURTH ANNUAL CONVENTION CALIFORNIA FEDERATION OF MUSIC CLUBS

Lectures and Discussions Form Important Features of This Year's Program—Dignity of Federation, Including Seventy-five Clubs, Demands Improvement of Standard of Programs in Future Conventions—Only the Best and Most Experienced Artists Should Appear Under Music Club Auspices at Annual Conventions—Banquet a Brilliant Success
—Charles Wakefield Cadman Appears to Excellent Advantage Both as Composer and Pianist

By ALFRED METZGER

Beginning with last Sunday evening, April 30th, and ending Wednesday afternoon, May 3rd, the ballroom of the Palace Hotel was the scene of possibly the best and most useful convention of the California Federation of Music Clubs held during the last four years. By this statement it is not our intention to convey the idea that the preceding conventions were not of importance. But it is natural that with each successive event of this nature officers and delegates become more intimately associated with the added needs of the organization and are thus able to make constant progress and improvement. The moment such progress fails the usefulness of the organization becomes problematical. This year we found that more attention was paid to lectures and discussions and less to programs. And we were very glad to note that practically all the educational and informational part of the program, which included the addresses and discourses, was of the highest standard and of the utmost interest and benefit to the organization. The programs on the other hand were not uniformly of that standard of proficiency which one would expect at an annual convention in which seventy music clubs are interested.

It is not our intention to reflect upon the ability of the individual artists some of whom belonged among the best in the state, but we wish to see this Federation to occupy the highest possible place in the estimation of the musical public, and this can only then be thoroughly accomplished when the Federation harbors only the very best artists on its programs. By best artists we mean professional musicians of long practical experience and of unquestionable reputation and standing. While the individual clubs of the Federation, during the course of their season should encourage ambitious and aspiring young talent and listen to the same from the angle of encouragement and amiability, we do not believe that this lenient attitude should be followed at the annual conventions. If a fund could be established by means of which to engage the foremost artists residing in the state (and by foremost we do not mean those artists "politically" the strongest or who possess the most friends, but prominent members of the profession who have established their reputation by unquestionable efficiency and uncompromising sincerity), we are certain that the public, when convinced of the standing of these artists, will be glad to buy admission tickets to such concerts and thereby refund the organization for any expenditure it might have incurred. Besides the very excellence of the program would be an exceptional propaganda for increase of membership.

While among the artists presented this year were several of such standing as we refer to above, we regret to say that there were also some who did not meet these requirements. We do not wish to say that they were not worthy of recognition, but we certainly mean that they were neither sufficiently trained, nor sufficiently prepared nor sufficiently accomplished to appear before a select audience of music lovers culled from the foremost music clubs of California. Unless the music clubs establish a fixed standard of efficiency for performing artists and also such standard for representative programs, then the general standard of concert giving in this state will necessarily remain below par. And California has now progressed too far musically to

make it necessary to bow down before mediocrity in order to win success.

While it was impossible for us to attend all events during this convention we were able to be present sufficiently to gather the fact that a great deal of good was accomplished at this convention. We wish specially to compliment President Mrs. Cecil Frankel for the effi-

timely and well-merited eulogy of Mrs. Frankel and the enthusiastic endorsement bestowed upon his motion to elect Mrs. Frankel President Emeritus of the California Federation of Music Clubs. It would have been impossible to bestow a greater honor upon Mrs. Frankel and it would have been the basest kind of ingratitude if the Federation had not taken

to do so. He complained of the attendance at the meetings and of the failure to secure greater co-operation from the public. Mr. Behymer did not presume to give any reasons why there was no greater enthusiasm manifested in these conventions, but he surely was not backward in stating that something should be done to change indifference into interest. And the Pacific Coast Musical Review for one is willing to aid in this worthy object.

There is only one way of interesting the public in music and musical organizations and that is to give them something so excellent and so interesting that they simply cannot stay away. And besides it is necessary to announce these matters of interest in such a tempting and alluring manner that everyone's curiosity is aroused and they are drawn towards these music clubs and conventions like a piece of iron is drawn towards a magnet. And this cannot be done by giving indifferent programs by indifferent artists. It can only be done by speakers like Dr. Reinhardt, musicians like Charles Wakefield Cadman, and discourses like some of those heard at this convention. It also requires team work on the part of the officers and members and above all it requires PUBLICITY. And this publicity should be kept up from the beginning of the year to the end. As soon as one convention is ended, preparatory publicity should be started for the next. The public should be kept constantly informed of the activities of the clubs of the Federation through its publicity bureau or through the individual secretaries, and the Pacific Coast Musical Review is willing to devote one column a week to special news from the various music clubs belonging to the State Federation.

In a brief conversation with Mrs. Frankel that splendid enthusiast in behalf of Federation work told us she was anxious to establish an entire Pacific Coast district, and whatever we can do to promote this fine idea shall certainly be done. The Pacific Coast Musical Review wishes to go on record as being unqualifiedly in favor of the National Federation of Music Clubs and its various branches, and especially so in favor of the Federation, including the Pacific Coast States. Nothing is too much for us to assist in combining the musical elements of the state toward the end of making music better to understand and to enjoy.

We wish to also congratulate Mrs. J. E. Birmingham for the truly extraordinary manner in which she managed the San Francisco end of the convention. When it is considered that practically all the work—especially all preliminary work—is left upon the shoulders of one enthusiastic leader, and that such leader is usually blamed for anything that goes wrong, while everybody in creation wants the credit when things go right, Mrs. Birmingham's position before and during the convention was not an enviable one. We know how difficult it is to please most people—and it is impossible to please everybody—and Mrs. Birmingham, thanks to her thoughtfulness, her energy, her electrifying tirelessness and her ever watchful attitude, has certainly done a lion share toward the progress of the Federation work in California and toward the growth of the San Francisco Musical Club. She ought to be elected the new President of the California Federation of Music Clubs.



MADAME ROSE FLORENCE

The Distinguished California Vocal Artist Who, Since Her Return From Europe Has Filled Several Successful Engagements on the Pacific Coast as Well as in the East

cient executive ability which she introduced at this time. The programs were not only given with promptness and dispatch but in several instances they were ahead of the schedule. A consistent timing of speakers and artists, a conscientious declination of encores and a prompt refusal to permit introduction of extraneous subjects combined to make this music club convention the most business-like, the promptest and the most useful we have ever attended. We therefore thoroughly agreed with L. E. Behymer's

advantage of such an opportunity to bestow a reward that was certainly earned.

One of the outstanding features of the convention was the address on Music and Educational Ideals in America, by Dr. Aurelia Henry Reinhardt, President of Mills College. It was an inspiring, forceful and logical discourse on that vital subject of interesting the people in music so that they understand it as well as like it. Our good friend L. E. Behymer of Los Angeles was on the warpath several times and he was surely justified

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TWENTY-FIRST YEAR

CONVENTIONALITIES

By ALFRED METZGER

Charles K. Field, toastmaster of the Convention, Banquet of the California Federation of Music Clubs, did full justice to his reputation as a witty dispenser of reliable introductions. He even introduced himself in a most unique manner and nearly paralyzed those who know him by disclosing the secret of his near-musical career. Mr. Field according to his own confession nearly became a baritone, but was saved from this fatal accident through the consideration of a lady who upon hearing him jump for the high F became a victim of epilepsy. Thereupon Mr. Field decided to sacrifice what his friends and teacher, Rhys Thomas, told him would be a brilliant career upon the altar of humanity. We shall try to secure for Mr. Field the Carnegie medal for saving the greatest number of human lives through an heroic action, even at this late day.

France Goldwater, the dashing Los Angeles impresaria, was among the busiest delegates to the convention from the South and made many friends by reason of her cordiality. Miss Goldwater is the manager of Charles Wakefield Cadman and Mme. Anna Ruzena Sprotte among many other able Southern California interpretative artists.

Frank H. Colby, editor of the Pacific Coast Musician, was among the live-wires of the convention and one of the most popular visitors. Mr. Colby is a wide-awake journalist who has the best interests of the profession at heart and he is very much liked in the South where his geniality and energy are greatly admired. Every time Mr. Colby visits San Francisco he adds to his host of friends.

L. E. Behymer was as busy at the convention as he is in his own luxurious offices in the Angel City. Notwithstanding his residence in the aforementioned metropolis Mr. Behymer was not always angelic during this convention. Indeed we found him frequently on the warpath, much in contrast to his usual buoyant and boosting energy. Mr. Behymer felt that the members of the California Federation of Music Clubs did not take enough interest in the proceedings of their organization. He thought that the various events of the convention should have been crowded. He surely is right. For in San Francisco alone the combined membership of the San Francisco Musical Club and the San Francisco Music Teachers' Association is at least six hundred, more than enough to crowd the Palace Hotel ballroom, especially when it is considered that Southern California sent a splendid delegation.

Mrs. Lillian Birmingham, although the busiest person about the convention, always had a good word or two for her friends. Her ability in making this convention the brilliant success it proved to be no doubt assisted in getting her elected as the President of the California Federation of Music Clubs. No one deserves this honor more, and the fact that her opponents who energetically contested the presidency accepted their defeat gracefully and pledged their loyalty and support to the new president, is ample evidence for this contention.

Selby C. Oppenheimer was elected auditor by a large majority. Indeed his popularity was so great that it was impossible to get anyone to run against him. He occupied the position of auditor during the past year, and evidently gave complete satisfaction. He was one of the regular visitors at the various events both social and artistic.

Mrs. Cecil Frankel, who after four years of energetic activity retires as the president of the Federation, was the recipient of numerous honors. She was unanimously elected President Emeritus of the Federation, and at the closing session of the convention Mrs. Lillian Birmingham presented her with a silver set as a token of appreciation of affection from the Directors of the Federation. She certainly deserves every honor bestowed upon her.

Charles Wakefield Cadman, the distinguished American composer, was the lion of the convention and seemed to be the magnet around which all the handsome ladies clustered. He had an opportunity to display his various talents as composer, interpreter, speaker and essayist and took advantage of every opportunity to show his enthusiasm for music and the Federation. He belongs among the great musicians of the nation and his triumphs are well merited.

MME. ROSE FLORENCE SUCCESS IN CONCERT

Mme. Rose Florence, the distinguished California mezzo-soprano, who returned from Europe last fall, has filled several important concert engagements on the Pacific Coast as well as in the East and is even now filling bookings in this part of the State. Mme. Florence creates an excellent impression whenever she makes a public appearance because of her unquestionable refinement of expression, her flexible and sympathetic voice of much warmth and color, and her unquestionable authority of interpretation. Her repertoire includes a wide array of compositions both of the classic and lighter school and comprises the various nationalities and also some of the ultra modern works. Mme. Florence understands thoroughly how to compile a program and how to interest her audience from the beginning of her concert until the end. She possesses a personality that adds to her artistic faculties and aids not a little toward the popularity she attains whenever she comes in artistic association with an audience. Mme. Florence should have no difficulty to be kept busy during the summer and next season.

REVIEW OF MUSIC CLUB CONVENTION

Official Program Presented With But a Few Slight Changes—State President Mrs. Cecil Frankel Pronounces Fourth Annual Event the Most Satisfactory of All

By ALFRED METZGER

The fourth annual convention of the California Federation of Music Clubs which took place at the Palace Hotel of this city beginning on Sunday, April 30th, and ending on Wednesday, May 3rd, was pronounced the most satisfactory and most interesting of all annual conventions held by this organization so far, according to the former State President, Mrs. Cecil Frankel. As usual, the Northern California clubs did not make any way near the showing which their number and membership justifies one to expect. As long as the Northern California music clubs and their members do not realize the importance and usefulness of cooperation in the matter of musical activity, they will be responsible for the lack of musical appreciation in the matter of resident artists and recognition of local endeavors in their respective communities. As long as music clubs and their members are self-sufficient and are bent upon going along the even tenor of their own way, they remain nothing more or less than mutual admiration societies, are too greatly infatuated with their own importance, and are too much hypnotized by self-conceit to ever be able to contribute even the slightest share to the general musical welfare of their community. Any man or woman who feels that they can get along without working hand in hand with their fellow men and who believe that his or her narrow and bigoted ideas should prevail over the ideas of thousands of others equally interested in music can not possibly contribute anything to the good of the community.

And so long as Southern California furnishes in the California Federation of Music Clubs the principal element of co-operation and kindly attitude toward their brothers and sisters in the music field, so long must it be permitted to receive the credit for inaugurating a movement of such vast importance to musical progress in the State. With a membership of about seventy-five clubs, representing a combined individual membership of ten thousand people, and enthusiastically forging ahead in their sincere endeavor to work for the best interests of the greatest number, the California Federation of Music Clubs is here to stay, and to prosper. And if any one feels jealous and believes that Southern California is too prominently identified with this great movement and is receiving most of the honors, then the only way to gratify ambitions to see some of these honors more equally distributed in the North is to join with our friends from Southern California and assist them to work out the great problems which an association of such magnitude confronts. The moper has never got anywhere. Only the enthusiast and worker is able to swim along with the tide.

It is, of course, impossible to give a complete and detailed review of the proceedings of the convention. The programs were given in order to reveal the talent of creative and executive artists in a spirit of helpfulness and willing contribution to the cause. The artists participating in them are therefore not subject to de-

tailed criticism. The lectures and discussions were too voluminous to enable a journal of limited capacity to devote to them a sufficient measure of attention to make them sufficiently clear and comprehensive for the casual reader. We can therefore only touch the various proceedings and programs in the briefest and most sketchy manner. And we trust that our readers will not mistake this brevity for disinterestedness.

Sunday, April 30

On Sunday morning various churches and theatres had prepared programs containing music by American composers and in the evening a reception was given at the Palace Hotel in honor of the delegates and guests, the feature of the evening being a program rendered by prominent artists. The introductory number consisted of an orchestral selection by the Palace Hotel Orchestra under the direction of Mr. Addimando, assistant conductor to Bernat Jaulus. Miss Maude Wellendorf played three Debussy numbers—Veils, The Wind On the Plain and Movement—earning for herself enthusiastic applause on the part of her audience and displaying that musicianship for which she is so well known. A double quartette consisting of: Mrs. James Presley, Mrs. Trautner, Mrs. Ashley Pauli, Mrs. Martin Maloney, Mrs. James Kelly, Mrs. Lawrence Rath, Miss Ann Dickey, Mrs. Eva Atkinson and Mrs. Byron McDonald sang 'I Was a Lover and His Lass (Dunn), Where the Bee Sucks (Arne), The Sandman (McKinney), with finely modulated voices and in pleasing uniformity of phrasing. Julius Haug, violin, Willem Debe, cello, and John C. Manning, piano, interpreted the first movement of Rubinstein's Trio for piano, violin and cello, which made an excellent impression upon the large audience and which sustained these musicians in the prominent position they occupy in the community.

Monday, May 1

Monday morning was devoted to the official opening of the Convention and included singing and the various addresses already mentioned in last week's issue of this paper. As is usual in such cases the addresses confined themselves to expressions of mutual gratification and esteem. A session of the Extension Department of which Mrs. Mattison B. Jones is director closed the morning proceedings and Charles Wakefield Cadman in his remarks on The Educational Value of the Junior Club had some valuable and timely things to say. Other reports of committees formed part of the afternoon session and the feature was Dr. Aurelia Henry Reinhardt's stirring address on Music and Educational Ideals in America to which we have already referred on another page. L. E. Behymer reported as director of the American Music Department and told some terse facts about the neglect of certain elements in the musical activities of the State regarding their share in the promotion of musical ideals. Marian Nicholson, violinist, with Helen Rust at the piano, interpreted a group of three compositions—Ave Maria (Arcadelt Brown), Minuette (Handel), and Mazurka (Valpe)—with fine tone, pure intonation and tasteful phrasing. Elwin Calberg played a group of four piano compositions—Impatience (Moszkowsky), Engulfed Cathedral (Debussy), If I Were a Bird (Henselt), and Rhapsodie No. 10 (Liszt) with gratifying skill in technical as well as emotional respects. Both artists received the highest recommendations in the audition for the Young Artists' Registration Bureau. Miss Antoinette Sabel made many enthusiastic friends by reason of her able and convincing address on Industrial Music, Local, National and International. Miss Sabel is the director of the Bureau of Industrial Music of the Los Angeles Chamber of Commerce.

On Monday evening the annual program in honor of American composers was presented. Miss M. Towler opened the evening's event with Antonio de Grassi's Rhapsodie Prelude. Miss Towler is an excellent pianist, understanding thoroughly the technical and musical possibilities of the instrument and giving Mr. de Grassi's work an interpretation that emphasized its value as a pianistic expression. The work is somewhat modern in style and demands fine musical and technical accomplishments which Miss Towler possesses. Miss Bell F. Ritchie of Fresno sang three songs by Lurena James entitled The Skylark, Night and Wind and Japanese Lullaby. Miss Ritchie possesses a ringing voice and sings with enthusiasm and artistic sincerity. The three songs gave her a fine opportunity to display her art and do credit to the works.

Charles Wakefield Cadman played three of his own compositions entitled Andante—Con desiderio—A major Sonata, one extract from his Omar Khayyam Suite and Wolf Dance from The Thunder Bird Suite. Mr. Cadman was beyond a doubt one of the stars of the Convention and both his compositions and his pianistic art combined to justify this enviable position. There is character in Mr. Cadman's works, and in addition to this character the compositions are technically and thematically worked out according to well defined principles. Mr. Cadman possesses the gift of rhythm and melody and therefore prevents his compositions from becoming monotonous. The three works breathed the spirit of romance and poetic grace and well deserved the hearty ovation extended to the composer. As pianist Mr. Cadman is thorough technically as well as emotionally and reveals the characteristics of the genuine artist. He is a composer and musician of whom the country may well be proud.

Luther Marchant with Mrs. Marion de Guerre-Steward at the piano sang four of Dorothy Crawford's songs. They are entitled: Noon, Evening, The Singer in the Street and Oh, to be in England. Miss Crawford's compositions have recently gained quite a vogue and are worthy of such recognition. They are very singable and contain melodic and poetic qualities. We can not conscientiously say that Mr. Marchant succeeded in securing all the elements of music from these works, (Continued on Page 4, Column 1)

THE MUSIC CLUB CONVENTION

(Continued from Page 1, Column 2)

nor did he impress us as being in full possession of his vocal and interpretative faculties.

One of the most ingenious works that has come to our attention was a Suite from Domenico Brescia's *Genesi della fuga*. It consists of the following five architecturally constructed subdivisions: (a) Fuga Capriccio all antica, C major, violin solo; (b) Fuga tarantella, C major, violin and violoncello; (c) Fuga della appoggiatura, C minor, violin and viola; (d) Fuga, C major, violin, viola and cello; and (e) Finale Fugate, C minor, violin, viola and cello. The suite is taken from a book soon to be published in which Mr. Brescia most skillfully and in masterly intellectual fashion has given a gradual evolution of the fugue from a most simple form in solo through duets, trios, quartets, quintets, etc., until the full symphony orchestra has been attained. It is a wonderful conception, a creation of a great musical mind. The five divisions here presented are only the beginning and combine technical intricacy and skill in thematic development with a certain element of expression that prevents monotony. We do not wish to offend the interpreting artists including Alexander Saslavsky, violin, Emil Hahl, viola, and Maurice Amsterdam, cello, comprising the Saslavsky Chamber Music Society, when we say that we gained the impression that a few more rehearsals would have done no harm. The three musicians belong among the best in this community and their performance was not up to the standard to which we are used from them. Evidently nervousness on the part of one was the cause for the accelerated tempi and consequently for the apparent indecision noted during the performance of this work.

The program closed with a group of four songs as follows: Open My Window to the Stars (Liddale), Come to the Garden Love (Salter), The Bridal Song (Robinson), Call Me No More (Cadman). The first three compositions were accompanied by John C. Manning and the last one by the composer. The songs were sung by Eleanor Hornby Woodford, who possesses a voice of fine, pliant timbre, sang the entire group and acquitted herself most creditably. Enunciation, intelligent phrasing, delightfully colored expression and indeed other signs of excellent artistry form the principal reasons why this vocal artist is a credit to California's interpretative forces.

Tuesday, May 2nd

In addition to the usual routine work including reading of minutes and reports of committees there were a number of most interesting addresses, prominent among which was that of Mrs. Abbie Norton Jamison on The Relation of the Music Teachers' Association to the Federation. As usual Mrs. Jamison went right to the point and showed of how much benefit the two organizations are to each other and how much they can accomplish by working together. Mrs. Jamison always knows the right thing to say and how to rivet it into the minds of her hearers. Pauline Farquhar, pianist, played Etude F minor (Liszt), On the Wings of Song (Mendelssohn) and Caprice Espagnol (Moszkowski), in a manner that immediately established her as a young artist of many distinctive qualities. Technically and musically she proved herself competent to overcome the various artistic obstacles and one could well imagine why this artist received the highest recommendation in the audition for the Young Artists' Registration Bureau. Charles Wakefield Cadman presided over the discussions of the educational department and had some very vital things to say, especially regarding the severance of politics from educational matters. Lewelyn B. Cain spoke on the matter of music festivals, while Mrs. Josephine Crew Aylwin added her interesting comments to the problem of education.

Tuesday afternoon was entirely devoted to public school music which was introduced with an able address by Mrs. Margaret McNaught, commissioner of elementary education, who spoke convincingly on Music and The State Board of Education. Miss Estelle Carpenter, director of music in the San Francisco public schools, presented a chorus of 150 children under the direction of Miss Margaret Noon. The numbers sung included The Heavens Resound (Beethoven), The Homers (Lacome) and Sextette—My Mammy's Voice (Loomis) and Carry Me Back to Old Virginia. The children aroused genuine enthusiasm by reason of their fine voices, excellent intonation and intelligent phrasing. Miss Julian Babcock, Librarian of Kern County, told of the service rendered by the County Free Public Library to the Public Schools and Mrs. Grace Widney Maybee spoke on Music of the Church. The Trinity Episcopal Church Quartet under the direction of Benjamin Moore sang Arise My Heart and Sing (Warren) and Bow Down Thine Ear (Horatio Parker) very effectively. This quartet consists of Mrs. Leland Brown, Mrs. Eva Atkinson, Harrison Coles and Harald Pracht. Mr. Moore played the accompaniments very musicianly and with artistic taste. Harrison Coles was heartily applauded for singing Be Myself O God from the Triumph of David (Dudley Buck). Mrs. Arthur Hill, with Mrs. Josephine Crew Aylwin at the piano delighted her hearers with her fine voice. Rev. J. Oxnham, pastor of the Church of All Nations, proved one of the particularly prominent features of the convention by reason of his eloquent address on Our Opportunities.

The Banquet

The banquet, which took place on Tuesday evening, was the very best affair of its kind we ever attended. Although there were ten tableaux and musical numbers interspersed with addresses, no one became tired, but the interest was retained throughout the evening. Charles K. Field was the Toastmaster and sustained his reputation for wit and originality of introducing the speakers, who included: Mrs. Cecil Frankel, John D. Manning, Miss Belle Ritchie, Julius V. Seyler, Alfred Metzger, L. E. Behymer, Mrs. Marriner Campbell,

Walter Campbell, Charles Wakefield Cadman and Frank Carroll Giffen.

Very justly, several of the speakers enlorged the work of Mrs. Lillian Birmingham, upon whose shoulders rested the principal responsibility for the success of the convention. In addition to her numerous duties as hostess she superintended several of the musical programs and surely outdid herself in the arrangement of the banquet program which included the appointment of toastmaster, selection of speakers, arrangement of tableaux and musical numbers and other events too numerous to mention. That everything came off promptly and without unnecessary delay certainly speaks well for Mrs. Birmingham's executive ability, and no doubt this indefatigable work and successful management was partly responsible for Mrs. Birmingham's being selected as the new President of the California Federation of Musical Clubs.

The various tableaux were artistically arranged and the lighting effect was most efficient. Eleanor Birmingham as the Federation Girl was most charming. Marguerite Waldrop sang her two songs, the second by Uda Waldrop, with her well known taste and in splendid voice. Marion de Guerre Stewart played a portion of Beethoven's Moonlight very sympathetically and intelligently. Ellen Pressley and Eva Atkinson sang and danced delightfully in their Spanish impersonation. Marie Hughes-Macquarrie played the harp with her well-known style and artistry. Ellen Page Pressley sang



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in appealing voice and with fine expression. Marion Nicholson played the violin with ease and gracefulness. Eva Gruninger Atkinson sang Le Nil by Le Roux in excellent voice and with unusual attention to emotional coloring, and Mrs. Lillian Birmingham received an enthusiastic ovation when she concluded the tableaux with a declamation of one of Dr. Stewart's Yosemite Legends entitled Indian Mother and Her Papoose. The accompanists were Mrs. Martha Dukes Parker, Miss Helen Rust and Uda Waldrop. The double quartet of the San Francisco Musical Club, mentioned elsewhere in this review, introduced the evening by singing a few ensemble numbers excellently.

Wednesday, May 3rd

The morning was devoted to reading of minutes and resolutions. The publicity department with Charles C. Draa presiding discussed some of its problems. The Artist and Club Bureau and the Speakers Bureau offered reports. An interesting symposium on the Interrelations of the Artist, the club, the press, the manager and general public proved one of the most appreciated features of the convention. Many prominent delegates had an opportunity to offer some excellent views and among them Frank H. Colby, Editor of the Pacific Coast Musician, was not one of the least interesting. The result of the election of officers was then announced and aroused great enthusiasm. The newly elected officers are as follows: President—Mrs. Lillian Birmingham, San Francisco; First Vice-President—Clarence Gustlin, Santa Ana; Second Vice-President—Mrs. Lena Carroll-Nicholson, Oakland; Vice-President-at-Large—Miss Bell T. Ritchie, Fresno;

Corresponding Secretary—Miss Margaret Gould, Los Angeles; Recording Secretary—Mrs. Clifford Payson, San Diego; Treasurer—Julius V. Seyler, South Pasadena; Auditor—Selby C. Oppenheimer, San Francisco.

The convention closed with an afternoon automobile drive, the delegates being entertained by the San Francisco Musical Club with a ride to places of interest followed by a tea at Tait's at the beach. In conclusion we trust that the selection of Mrs. Birmingham as the new president will be the signal for greater interest in Northern California regarding the California Federation of Musical Clubs. Clarence Gustlin, the newly elected first vice-president, invited the Federation to hold its next convention in Santa Ana, Orange County. However, the next convention city will be selected by the Board of Directors which is constituted of the officers of the Federation.

MME. ROSE RELDA CAILLEAU'S PUPIL RECITAL

The ballroom of the Palace Hotel was crowded to the doors on Thursday evening, April 27th, when Mme. Rose Relda Cailleau gave her annual pupils' recital. The extraordinary interest taken in these events and the unquestionable enthusiasm that always prevails is sufficient evidence for the high regard in which a large portion of the musical public holds Mme. Cailleau. If these concerts did not please these hundreds of people, they surely would not attend again and again. The opening number of the program was an ensemble work entitled Lullaby by Vannah and was sung with well balanced voices and in fine evenness of tone and shading.

Miss Sue Thorne sang Delbruck's Pirate Dreams and Spross' Jean with a naturally pleasing and exceptionally flexible voice and with intelligent application of adequate phrasing. Miss Geraldine Watt created an excellent impression by interpreting with effective style and a well modulated and placed voice Pirate Dreams (Huerter) and Petites Roses (Cesek). Mrs. S. Rogers charmed her hearers by singing Cantor's O Fair and Sweet and Holy and the Old English When Love is Kind with fine sympathy and shading. Miss Eleanor Stadteger was the recipient of spontaneous and prolonged applause after concluding her excellently rendered solos Elegie (Massenet) and Il Bacio (Arditi). She was specially successful in the rendition of coloratura passages.

William Fitzhugh, Jr., a young baritone of distinct artistic possibilities, sang Tosti's Good-bye and L'Ultima Canzone in a manner that revealed a natural voice and adaptability, though evidently nervousness made him a little timid. Miss Marjorie Mock sang with pliant voice and fine feeling Fontenailles' Obsession and Gilberte's Spring Serenade. Miss Helen Mauser's rich, warm and flexible voice was heard to great advantage in Whelpley's I Know a Hill and the old Mexican love song Marchita. Miss Mauser invests her vocal numbers with an effective depth of expression. Miss Beulah Masterson, the possessor of an unusually clear and true soprano voice, sang an aria from Puccini's La Boheme and Robin, Robin Sing Me a Song, by Spross, with unusual sympathy and intelligence. Martin O'Brien's clear tenor voice and fine interpretative instinct had an opportunity to assert themselves in The Trumpeter by Dix and Forever and Forever by Von Tilzer. Miss Elizabeth Magee exhibited a ringing, well carrying soprano voice of fine range and timbre while interpreting an aria from Butterfly (Puccini) and What's in the Air (Eden). Miss Margaret Mack's splendid soprano with dramatic characteristics and specially fine high tones asserted itself in an aria from Aida (Verdi) and Nocturno (Leoncavallo).

Richard Hunter, now so well-known hereabouts as the "Caruso of the Ferries," made a veritable sensation with his velvety tenor voice which is truly an extraordinary natural organ and which he uses with exceptional appeal and sympathy. He sang an aria from Flotow's Martha and Love's Sorrow by Shelley and roused his audience to a veritable ovation. His enunciation, like that of all Cailleau pupils, is clear and distinct. Miss Corinne Keefer exhibited fine temperament and rhythm together with an excellent contralto voice in her well rendered solos A-Lack-a-Day by Coquard and Habanera from Bizet's Carmen. The concluding number on the program consisted of Verdi's Rigoletto Quartet impressively and musicianly rendered by Miss Mack, soprano, Miss Keefer, contralto, Richard Hunter, tenor, and William Fitzhugh, baritone. Mrs. Horatio Stoll played all the accompaniments with thorough appreciation of the character of soloist and composition and proved an aid to the general excellence of the concert.

L. S. SHERMAN HONORED BY EMPLOYEES

L. S. Sherman, chairman of the Board of Directors of Sherman, Clay & Co., was signally honored by his employees recently on the occasion of his birthday. He was presented with a beautiful basket of flowers and a message of good will and cheer which he so thoroughly appreciated that he acknowledged this tribute with the following communication:
Ladies and Gentlemen of Sherman, Clay & Co's Employees' Ass'n.
My dear children:

It is with heartfelt appreciation that I am pleased to recognize your thoughtful recognition of my birthday with such a beautiful floral tribute as you sent to my office today. Only one who has lived among you as I have, and watched such an organization as you have become, grow up, can appreciate what it really means. It is only by the excellent service rendered by you that such a House as ours can exist.

Thanking you deeply for all the help we have had and are receiving from you, I remain

Most gratefully yours,

LEANDER S. SHERMAN,
Chairman Board Directors, Sherman, Clay & Co.

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CAVANAUGH-MURRAY JOINT RECITAL

Marian Patricia Cavanaugh, pianiste, pupil of Joseph George Jacobsen, and Alexander Murray, violinist, pupil of Giuseppe Jollain, will give a joint recital in the Italian ballroom of the St. Francis Hotel on Friday evening, May 12th. Both young musicians have frequently appeared in public and have always made an excellent impression by reason of their unusual skill and talents. The program selected for this occasion would tax the faculties of much more matured artists, but those in charge of the musical education of these gifted young musicians claim that their ability enables them to interpret compositions far beyond the mental faculties of students of their age. The complete program to be presented on this occasion will be as follows: Sonata No. 4, for piano and violin (Mozart), Marian Patricia Cavanaugh and Alexander Murray; Sonata Pathétique, Op. 13, 1st and 3rd movement, (Beethoven), Marian Patricia Cavanaugh; Concerto, No. 7 (De Beriot), Alexander Murray; Voices of Spring (Sinding), Moonlight Barcarolle (Jos. Geo. Jacobson), Raindrops, dedicated to Marian, (Jos. Geo. Jacobson), The Butterfly (Lavalée), Marian Patricia Cavanaugh; Siciliano—Rigaudon (Dvorak-Kriesler), Sunset, dedicated to Alexander, (Jos. Geo. Jacobson), Souvenir de Wieniawski (Haesche), Alexander Murray; Concerto, D minor, 1st movement, (Mozart), (Hummel Cadenza), Marian Patricia Cavanaugh, Jos. Geo. Jacobson at the second piano.

IRENE MEUSSDORFFER IN SAN MATEO

Irene Meussdorffer, soprano, sang a group of beautiful songs by Frederick Zech in San Mateo for the San Mateo Women's Club a few weeks ago, pleasing her large audience very much with her interpretation of such difficult songs. She was accompanied by the composer. Miss Meussdorffer also sang for the women prisoners at San Quentin last week, entertaining them with seventeen songs which made a deep impression upon her eager listeners. Among these were songs by Rogers, Beach, Lehmann, Stern, Lieurance, Logan, H. J. Stewart, Cadman, Ardit, Clutsum, Gounod, Dell'Acqua and Oscar Weil.

Mme. Rose Florence will sing at the Greek Theatre on Sunday afternoon, June 25th. This excellent vocal artist will also appear in San Jose on Friday and Sunday, May 5th and 7th, at the First Methodist Church. Uda Waldrop to be accompanist at both events. The Methodist Church in San Jose has a congregation of one thousand and the seats are always entirely occupied.

Jack Edward Hillman, the well-known California baritone, was engaged by the Stockton Record to sing over the Radio Phone on Tuesday evening, May 2nd, from 8 to 8:20, preceding his own recital given on that evening in Stockton. He sang The Muletter (Di Nogeno), Bless You (Novello), Elegie (Massenet), Waters of Minnetonka (Lieurance). The last two songs were sung with violin obligato by Gilbert Reek. Mrs. Nina H. Kilmer was the accompanist.

Marian Patricia Cavanaugh, Pianist

Alexander Murray, Violinist

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Adam and Eva, a comedy of American home life with an appeal to every member of the family, will be the Alcazar's next attraction beginning Sunday afternoon, May 7th. It is brim full of humor and contains just the ingredients necessary to please the fastidious theatre-goer anxious for something a bit out of the ordinary. Guy Bolton and George Middleton collaborated in the writing of this ingenious play and they have contributed something of real worth to the drama. They have followed a theme little touched upon by the modern playwright and have wrought a piece that sparkles with brilliancy with a plot that is unique and of absorbing interest. There are many laughs in Adam and Eva and the fun is of the kind that makes the amusement lover regret that it is all over at the final fall of the curtain.

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Walter Henry Rothwell Shares in Ovation at Close of Season—Great Southern California Philharmonic Spends Half Million Dollars For Music in Three Years—Associates and Public Honor Him For His Generosity—Los Angeles Philharmonic Orchestra Gives Over Seventy Concerts During Season

By BRUNO DAVID USSHER

Los Angeles, April 30, 1922.—These were honor days for W. A. Clark, Jr., patron-founder, Conductor Walter Henry Rothwell, manager, and for the members of the Philharmonic Orchestra, as the Friday afternoon, Saturday evening and Sunday afternoon performances, the last of the third season, roused the audiences to a pitch of enthusiasm and gratefulness which must mean to the recipient of these ovations more than words of admiration from the reviewer can mean. With every concert demonstrations grew. Conductor Rothwell was called back to the stand again and again, six and seven times, while the applause and bravo calls grew, the people lingering long, as if regretful to take leave from the conductor and his fellow-workers in the service of art. That simple wreath of laurel presented to the maestro with its white of ribbon and saturated green of leaves well reflected his almost stern purity and unblemished devotion of art, while the unfading green of the wreath may well mean to him personally the lasting admiration and indebtedness of Los Angeles and the West so heartily expressed during those moments of a far-well-until-next-October. Great as the artistic worth of the season just closed is, representing a wonderful seed as well as an inestimably rich harvest of musical art sown, great also was that recurring wave of realization of what the giving of W. A. Clark, Jr., of Conductor Rothwell and Manager Behymer to the cause of symphonic music meant to the public. As the number of concerts had grown as compared with the preceding two seasons, so also the cordiality of the ovations that rolled through the Philharmonic Auditorium had reached a glowing intensity which was a stirring proof that the orchestra as an entity, from

profited by your initiative and its standards have been raised and stimulated to nobler planes by what you have done for music here. Yours has been a fructifying influence, hardly to be overestimated, and from our hearts we desire to thank you for the opportunities you have made possible by your liberality. Not only have you given freely, materially, but in a spiritual sense musical circles have been enriched by your high aims.



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Mr. Clark down to the last member of the players or of the administrative staff, have won a lasting place in the affections of the people. That wonderful, unequalled munificence of Mr. Clark was re-echoed by a similar richness of artistic devotion on the part of Conductor Rothwell, who has led his orchestra, the orchestra he assembled only three years ago, to triumphs artistic and human which more than ever have fortified the position of Los Angeles and the cities visited by the orchestra on the symphony map of the world. More, symphonic music has become a heartfelt, a spiritual necessity here, and a monument to the ideals of a Clark, a Rothwell and a Behymer.

As a fitting manifestation of these sentiments then came the presentation of a memorial gift to W. A. Clark, Jr., as a joint tribute of seventeen prominent music clubs of this city. During the last symphony concert, Saturday evening, Mrs. Bertha Vaughn, president of the Dominant Club, the organization that headed the movement towards this expression of gratitude, was introduced by Manager Behymer, as the representative of these clubs. Mrs. Vaughn, after reading the memorial address in the book, presented it to Dr. Jarvis Barlow, member of the Board of Directors, who accepted it on behalf of Mr. Clark. The memorial address, written by Samuel T. Clover, the distinguished editor of Saturday Night, fully sums up the portent of Mr. Clark's patronage of the arts. It reads:

To William Andrews Clark, Jr.

"In asking you to accept this souvenir of the high regard in which the musical organizations of Los Angeles hold you, we hasten to say that it is much more than they whom you have uplifted and inspired by your unprecedented generosity. The entire community has

"Because of your deep and abiding interest in the allied arts you have been well-called the Lorenzo di Medici of this southwestern metropolis. It is a peculiarly fitting appellation, for the cultured Florentine was at all times an inspiration and exemplar to his fellow-citizens in their strivings after artistic ideals. We want you to know how appreciative we are of your endowments and to express, as a body, our gratitude for all that you have done for the cause of music in the city of your adoption.

"Let this book be eloquent in our behalf. It will say to you, constantly, how sincerely we esteem you, and what a warm place you have won in our affections by your uniform kindnesses and splendid tokens of civic spirit. Los Angeles, for generations to come, will experience the impetus you have given her ethically and artistically, and in cherishing that thought, we know you will feel, that what you have done for us, is an accomplishment, not to be lightly regarded. With all good wishes we subscribe ourselves, Gratefully yours, Dominant Club, Ebell Club, Music Section; Ellis Club, Friday Morning Club, Music Section; Gamut Club, Hollywood Woman's Club, Music Section; Los Angeles Oratorio Society, Matinee Musical Club, Musicians' Club, Los Angeles Music Teachers' Association, Orpheus Club, Organists' Guild of America, Los Angeles Chapter; St. Cecilia Club, Three Arts Club, Wawan Club, Woman's Lyric Club, Woman's Symphony Orchestra."

As if an expression of fullest endorsement a long wave of applause rang through the house, evidencing that these words wholly expressed the sentiments of the audience representing, as it were, music-loving Los Angeles.

At the same concert a leaflet was distributed which, too, mirrors the wonderful musical achievement attained through the public spiritedness of Mr. Clark. It contains a set of resolutions and matter of information presented by the advisory board of the Philharmonic Orchestra which in themselves offer a grand and interesting record of the work done by the orchestra. The leaflet is headed:

"An Appreciation

"At a meeting of the Advisory Board of the Philharmonic Orchestra of Los Angeles held April 26, 1922, a Resolution of Appreciation to W. A. Clark, Jr., was unanimously adopted as follows:

"Whereas, the third season of the Philharmonic Orchestra is about to close; and

"Whereas, the devotion of Mr. Clark to the upbuilding of a great orchestra for the pleasure of the subscribers and audiences, for the artistic, musical and cultural development of this community, should be given more than a passing notice; and

"Whereas, Mr. Clark has undertaken the entire financial obligation of founding and maintaining the Philharmonic Orchestra; and

"Whereas, from the munificence of Mr. Clark's spirit as well as of his finances, a considerable number of concerts were given for the Public Schools and a concert at the Easter Sunrise Service; and

"Whereas, it seems meet and proper that the subscribers and audiences of and attending the Philharmonic Orchestra Concerts and the public in general should be advised of these and other facts concerning



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this orchestra and its work; now therefore, be it Resolved

"That the Advisory Board of the Philharmonic Orchestra shall issue this open letter of appreciation to Mr. Clark.

"That Mr. Clark is hereby tendered the thanks and appreciation of the Advisory Board

"For the splendid support he has given the orchestra,
"For the placing in this community at his own financial burden an orchestra that stands in the musical ranks in this country and in Europe with and among the best of similar organizations.

"For giving the schools of Los Angeles the benefit of a series of educational concerts at the nominal entrance fees of 10c and 15c per seat for students of the schools.

"For an expense paid solely by him over and above all subscriptions and ticket sales of more than a half million dollars in the last three years.

"For these and more the unanimous thanks and appreciation of the Committee of the Whole of the Advisory Board are tendered to W. A. Clark, Jr., Founder of the Philharmonic Orchestra of Los Angeles.

"Miss Louise Burke, Mrs. Robert Davis Clarke, Mr. J. Ross Clark, Dr. Guy Cochran, Mr. W. J. Dodd, Mrs. E. L. Doherty, Jr., Mrs. William Ellsworth Dunn, Mr. Robert D. Farquhar, Mrs. Frederick W. Flint, Jr., Mrs. Secondo Guasti, Miss Mira Hershey, Mrs. William S. Hook, Jr., Mrs. Henry Carleton Lee, Mr. Edward D. Lyman, Mrs. Granville MacGowan, Mrs. Edwin Jessup Marshall, Mr. E. Avery McCarthy, Dr. L. W. Mansur, Mrs. Cecil B. DeMille, Mr. Lawrence Newman, Mrs. Lee Allen Phillips, Mrs. Frederick Stevens, Mrs. Rufus P. Spalding, Mrs. Russell McDonnell Taylor, Mrs. William L. Valentine, Mrs. Kate S. Vosburg, Mr. Alfred H. Wilcox, Mrs. Phillip Wiseman, Mrs. Harold B. Wrenn, By E. Avery McCarthy, Chairman pro tem, Louise Burke, Secretary pro tem.

"Information

"Upon request of the Advisory Board the following information has been furnished by the Board of Directors of the Philharmonic Orchestra, which it is felt will be of interest to the public as well as to the subscribers:

"That during the season just closing there have been given (including the three concerts to be given this Friday, Saturday and Sunday) a total of seventy-three concerts; 28 Symphony concerts, 14 Popular concerts, 4 concerts in San Diego, 4 in Pasadena, 3 in Santa Barbara, 2 in Long Beach, 3 at the University of Southern California, 8 school concerts, and one each at Pomona College, Claremont, Santa Ana, Redlands, Riverside, Ontario, Hollywood Easter Sunrise Service.

"That the financial deficit sustained by Mr. Clark, founder of the Philharmonic Orchestra of Los Angeles, for the past three years is as follows:

| | |
|---------------------|-----------|
| First season | \$189,000 |
| Second season | 178,000 |
| Third season | 176,000 |

A total to date of.....\$543,000

(A Half Million Dollars plus \$43,000!!)

"That a valuable Library of Music and Orchestral Manuscripts is owned outright by the Philharmonic Orchestra for the future use of that organization and that many instruments are owned outright by the organization.

"That the larger deficit of the first season was due to the purchase of the library and instruments and the expense (an unusual obligation) of bringing to Los Angeles many notable musicians whose seasons are short here as compared with their musical seasons in the East.

"That many musicians of note have established their permanent homes in Los Angeles as a result of their engagement in the Philharmonic Orchestra, the first among them being Walter Henry Rothwell, the noted conductor.

"That the cultural advantages of an organization of such high standard as the Philharmonic Orchestra can not be measured in financial terms.

"That the records, minutes and books of the directors are open to the Advisory Board at any and all times.

"That Mr. Clark, as founder of the orchestra, has met most cheerfully the demands or requirements of the board and of the director Mr. Rothwell, for all purposes without stint or measure.

"The Advisory Board

"For the information of subscribers and audiences, the status and purposes of the Advisory Board are here stated:

"The Advisory Board is separate and distinct from the Board of Directors though always acting in accord with the Board of Directors.

"The Board of Directors transacts all of the financial business, and contractual obligations of the organization, fixes dates for concerts and performs all of the multitudinous affairs incident to the conduct of the business of the organization.

"The Advisory Board is drawn from the subscribers' list and its function is to keep a contact between the subscribers and audience body, and the conductor; to advise with the conductor; to give such constructive criticism or advice as may be of assistance; to further the best ends of the organization whenever and wherever it may be of assistance; to give such constructive aid as it can to the founder, Mr. Clark, and to the Board of Directors.

"The Advisory Board welcomes at all times constructive suggestions concerning any part of the conduct of the orchestra, and obligates itself to a consideration of all suggestions from whatever source they may be received.

"The Advisory Board recommends to all subscribers, renewed and increased interest in the organization, early return of next season's subscriptions, activity with friends and acquaintances for new season subscribers (Continued on Page 8, Column 1)

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

(Continued from Page 7, Column 2)
and asks the public for its unstinted patronage of the Philharmonic Concerts in the coming season, as the highest type of musical culture, so that the Philharmonic Orchestra may endure as a lasting tribute to its founder and a continuing cultural asset to the whole community of Los Angeles and Southern California."

All that is said in these resolutions and paragraphs of information, in face of the accomplished, should be understood in full measure also as a testimonial to W. A. Clark's eminent co-workers in the cause of music—Conductor Walter Henry Rothwell and Manager L. E. Behymer of the Philharmonic Orchestra. Like the panels of a great musical panorama showing figures of almost every period and school of music, seventy-eight programs have been presented under Mr. Rothwell's commanding leadership.

Thanks to the musical pioneer spirit of Manager Behymer four of these programs were given in San Diego and Pasadena, three in Santa Barbara, two in Long Beach, while once each time in the past twenty-eight weeks of the season the message of the Philharmonic Orchestra, which has become that of musical Los Angeles, was heard by capacity audiences in Ontario, Claremont, Santa Ana, Riverside and Redlands. Los Angeles enjoyed fourteen pairs of symphony and 14 Sunday Popular Concerts. Of special concerts for the students of the University of Southern California three were given and about 25,000 school children were present at eight concerts. In addition the orchestra enhanced the annual Christmas session of the Teachers' Institute and, quite recently, made an unforgettable impression at the Easter Sunrise services in the Hollywood Bowl.

It is well worth to remember that these eight concerts for school children in the very sense of the word have become concerts for the schools, as Mr. Clark has turned over the box office receipts to the schools to be used for the purchase of musical equipment needed during music instruction in the public schools. The pupils of the elementary schools paid ten, those of the high school 15 cents, admission for each concert. As each concert was attended by 3000 pupils (the audience being restricted to pupils only) four times \$300—and four times \$450—in round figures) were gained for public school music instruction, a contribution doubly welcome, as the available funds of the city are none too adequate for that purpose.

As to the closing concerts of the season, they were given with an artistic perfection, a fire of enthusiasm, a strength of conviction, which came as a farewell promise of greater things to be expected next season.

Beethoven's Fifth Symphony found a reading under the Rothwell baton which was stirring, magnetic in its musical forcefulness. More than ever did I feel in this work of Beethoven an anticipation of his Ninth symphony with its chorus. Rothwell gave it a reading which was classical in that sense of style, undefeatable perhaps to the last degree, yet classic in that manner we expect to hear Beethoven. Yet his reading had a lyricism in the second movement which happily contrasted with frequent saccharine interpretations of that movement. Rothwell's reading of the Andante in Beethoven's Fifth is a key to his convincing interpretation of Brahms. In the third and fourth movements a romantic mysticism and a human exultation, of universal rather individualistically-human nature drove to an inspiring climax. The virtuosity of this conductor as to shading, nuancing and blending, and the fascinating responsiveness, the minute adaptability of the orchestra was superbly manifested in Gliere's scintillating score of The Sirens. My opinion of this work as a piece of creative originality in thought has not risen since I heard it early in the season. But I admire more than ever Gliere's really siren-like wiles of harmonization and orchestration. His thematic efforts are eloquent and consummate in their meaning, but as to invention the work has a smattering of all the moderns, including a flash-back into the Venusberg of Wagnerian memory, which, being general headquarters for sirens of the northern part of Europe, may be excusable for siren music à la Russe. Indeed, it was virtuoso conducting and performing.

Alfred Kastner reaped chief honors in Ravel's Introduction and Allegro for harp with string orchestra, flute and clarinet, the acquaintance of which we owe to him. Kastner played with technique of such elegance, warmth and richness of tone, that he had to return a fourth time to the footlight to acknowledge heartfelt applause at both performances. Although the work is probably not exactly what one would call a concerto, but rather a work with harp obligato, yet Mr. Kastner, without forcing the issue, dominated the performance that made his art all the more impressive. The work is very difficult both for the soloist and the accompanying petit orchestra. In themes and harmonization it is an opus specifically of the modern French type, and all which that implies for the harp, taxing the possibilities of the harp to the limit because of the chromatic nature of the musical material. The accompaniment, rhythmically involved, was beautifully done under Mr. Rothwell's guidance. Wagner's Ride of the Valkyries closed the program, again revealing the impressive faculties embodied in that great ensemble of ours.

Of equal artistic splendor was the final Popular Sunday afternoon program, which featured Percy Grainger, as guest conductor, directing his own compositions. He won an overwhelming success with his Molly on the

Shore, Irish Tune from the County Derry and Shepherd's Hey.

Conductor Rothwell and his artists offered The Tannhauser Overture, the Andante from Schubert's Unfinished, the Prelude and Love Death from Tristan and Isolde, Massenet's Beneath the Linden Trees from his Alsatian Scenes (with incidental solos for the 'cello and clarinet, charmingly played by Ilya Bronson and Pierre Perrier), and Liszt's Les Preludes. In short, it was a musical victory which the orchestra and Maestro Rothwell won an accomplishment of which any orchestra might well be proud, a revelry in music which will cause longing ere soon for the opening of the next season. At least the farewell greetings given conductor and orchestra were of such nature that they may be taken as a heartfelt "Au Revoir."

Anent the Memorial Book presented to W. A. Clark, Jr., it will be of interest to the many friends of Mrs. Blanche Rogers Lott, the gifted pianist and chamber music player, that the idea of this tribute to Mr. Clark was conceived by her. The book itself is the work of Martin J. Jackson, Los Angeles artist, who produced a gem of craftsmanship, the volume being bound in lovely morocco leather bearing the monogram of the recipient in gold, containing the address in exquisitely illuminated lettering on choice parchment and material fitted to preserve the words of a testimonial as this.



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Arrangements have been completed between Frederick Shipman, Australian concert manager, and Impresario L. E. Behymer to perfect a circuit of concert tours which includes many of the major cities in the Pacific sphere, beginning with Honolulu, and leading via the larger islands to the continents of Australia and New Zealand. Arrangements have also been made with R. Stroeck, the Shanghai associate of S. Hurok, New York manager, to extend possibly the width of the circuit into the far eastern countries. As pointed out in a previous news item on this subject, this agreement enables artists to make tours around the globe in such time, as to be in America, Australia and Europe at the time when concerts in those countries are the vogue of the season. The last link in the chain was welded by Impresario Behymer when contracts were closed with Jola B. Ingals, leading Honolulu impresario, to represent the Behymer and Shipman interests in that city. The Ingals attractions there enjoy the sponsorship of leading circles in business and society, so that the inauguration of the globe-trotting circuit in Honolulu is anticipated as a great success. The first two events there under the agreement closed will be a concert by Marguerite d'Alvarez, contralto, on May 9th, followed by a joint recital of Paul Althouse, tenor, and Arthur Middleton, baritone, on June 9, the artists proceeding under the Shipman regime into his musical sphere of the Pacific.

Other artists scheduled to take this route are Maurene Dyer, gifted mezzo-soprano, who has won much acclamation in the East and has resided in Los Angeles the last two years. Miss Dyer will have Paul Dufault, baritone, as her associate artist. Guy Maier and Lee Pattison, famed for their two-piano recitals, Rosa Raisa, soprano, and Giacomo Rimini, baritone, Cecil Fanning, baritone, the Koons Sisters, who created an artistic sensation as duettists, and the London String Quartet, constitute the first contingent of celebrities to inaugurate this widely-lung system of booking. Many of them will appear in the Coast cities before sailing for the Anti-

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podes. The mid-Pacific bookings so far exceed thirty in number and more cities are steadily being included in the circuit. A feature of this tour-system is that it will offer a large number of joint recitals which are greatly favored by the public of these countries, a taste developed since the time when Clara Butt and Kennerly Rumford, Dame Melba and Burke, the tenor, made their first appearances in joint recitals.

It is very likely that the tours will include Japan and the Dutch East Indies. In the latter territory Impresario Onderwyser of Batavia will direct the tours, which are originally routed from the Behymer office and then taken over by the Frederick Shipman impresarial forces. Great interest is already shown in musical circles of Japan who are negotiating with the management of the Royal Theatre in Tokio and the State University there to arrange for a series of concerts in conjunction with Manager R. Stroeck of Shanghai.

Miss Maurene Dyer is in receipt of many congratulatory messages from her numerous friends in the South, Miss Dyer being a Texas girl, also from the scenes of her Eastern successes and from a host of Los Angeles friends. Miss Dyer will offer to her Australian audiences many American songs. Manager Frederick Shipman has predicted a big success for her.

Roland Paul, tenor, and one of our best known vocal teachers and coaches, is "coming back again." About one year ago general regret was felt about the announcement that this excellent artist and successful teacher and sympathetic musician should have forsaken a host of students, a surprisingly successful operatic ensemble of artist-pupils and many admirers to devote his brilliant faculties to a commercial career. Few then knew that Paul was suffering the penalty of success. It meant either for him to choose a more regulated, less exerting occupation for a time, or pay the price for a sixteen-hour working day which his individual students and opera class exacted from this popular teacher. Like a true artist Paul realized at that time how far his faculties would carry him. It was not a case of retirement enforced by ill-health, as subsequent events proved. He simply changed scene of activities, devoting himself to a business interest he had in some branch of the automotive industry. Throwing himself into this new work with the characteristic wholeheartedness in which he gives himself to any task, it developed into a big financial success. But the singer and musician in Paul was not entirely satisfied. The lure of singing, the love of bearing young voices, developing and building up young voices, to go over the parts again he sang as leading tenor in the old Boston Opera Company, and with Savage Companies, to listen again to the prima donna parts, and the choruses of the works in which be

(Continued Page 10, Column 1)

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LOS ANGELES NEWS

(Continued from Page 8, Column 1.)
had appeared, they brought about a second change, urged by many of his former students who wished to continue their work with him. Thus Roland Paul will again be found at his former studio in the Little Theatre on Tuesday, Wednesday and Friday afternoons, sharing the experience of a man, who for instance has sung the Messiah tenor role 52 times. With his tremendous virility Mr. Paul believes that, while attending to his other interests, he is fully able to take on a limited number of individual pupils and to conduct an opera class, choosing Parghi as the first work to be performed in professional manner. Mr. Paul feels so refreshed vocally by the change of activity that he is planning to give a song recital early in the coming season.

Marion Nicholson, California Federation prize winner in the young artists' contest for violinists, won a series of cordial successes before Los Angeles clubs and high schools thanks to her lovely tone and brilliant technique. Miss Nicholson, who is a pupil of Louis Persinger, concert-master of the San Francisco Symphony Orchestra, may be heard here again next season under the concert management of Grace Carrol Elliot, an aunt of the young artist. Miss Nicholson was also the recipient of a warm honor at an at home given for her by Mrs. Bessie Bartlett Frankel at the charming villa of the latter.

France Goldwater announces that she has taken over the concert management of Anna Ruzena Sprotte for the coming season. Mme. Sprotte's work is well known to California audiences for she has had successful appearances in almost every community on the Pacific Coast. For the coming season Mme. Sprotte has planned several novelty programs, many of which will be given in costume. Her Bohemian folksong recitals have been especially popular in the past and this year Mme. Sprotte will add to their interest by costuming them. She will also feature programs by California composers.

Alexander Glazounow, the Russian composer and conductor, will be brought to America as guest conductor by S. Hurok, New York concert manager and impresario of Pavlova. Incidentally, a suggestion to this extent has been made in the music columns of the Review in a recent review of Glazounow's Fourth Symphony then presented by Conductor Rothwell and the Philharmonic Orchestra. It is possible that Glazounow's tour may be extended to the Pacific Coast, if Western orchestras will invite him as guest conductor.

At the California Theatre Conductor Elinor is making a strong impression with a skillful reading of the William Tell Overture. The pastoral episode is well handled by the woodwind. In the storm music the orchestra produces fine effects. To this the management added a thunder storm cloud film which passes by screened onto the sound board during this particular phase of the overture. It is a clever innovation to which a darkening of the light on the orchestra stage lead up, vice versa the stage being flooded again with light as the overture closes happily. Strong applause thanked conductor and management. Grieg's Anitra's Dance was rendered with delicacy, a medley of popular airs, called, How Many Do You Remember? closing the program. Managing Director Miller is offering a double bill this week. The Ruling Passion is a distinguished bit of screen art, starring George Arliss. The other feature is the first of Robert C. Bruce's Wilderness Tales, entitled: And Women Must Weep. It is based on Charles Kingsley's two poems: The Three Fishers, and The Fisher's Widow. Elinor has woven into it a score which enhances distinctly moving simplicity and pathos of this poetic screen adaptation.

MUSICALES AT MISS SIMPSON'S STUDIO

One of the most enjoyable musicales of the season was given on Saturday afternoon by pupils of Elizabeth Simpson at her attractive Etna street studio, this being the fourth of a series which will continue through the spring. Six talented members of the junior class opened the program with a charming group of children's music, and the playing of the high school and advanced pupils was characterized by unusual beauty of tone and artistic finish. The program was as follows:

Fantasia (Mozart-Grieg), Miss Gladys Sibley, Elizabeth Simpson; Scenes From Childhood (Schumann), Miss Eleanor Chamberlain; Sung Outside the Prince's Door (MacDowell), Arta for Left Hand (Pickert), Sonata (Mozart), Richard Jacobus, presented by Ethel Long Martin; The Desert's Dusky Face, from Omar Khayyam Suite (Cadman), Miss Lillian Underwood; Ecossaise (Beethoven), Miss Pauline Moran; Forgotten Fairy Tales (MacDowell), Miss Myrtle de Vaux; Barcarolle (Grieg), Walz (Chopin), Miss Ruth Hoskinson; To a Water Lily (MacDowell), Sylphiden (Grieg), Miss Kathleen Dawson; An Convent (Borodin), Pan (Godeard), Polonaise (MacDowell), Miss Helen Merchant; Spring's Awakening (Palmgren), Hungarian Fantasia (Liszt), Mrs. Richard Martin. Orchestral accompaniment on second piano by Miss Simpson.

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SEASON'S LAST STUDENTS CHAMBER CONCERTS

Last Two of Four Interesting and Artistic Events Conclude a Valuable Season Under Direction of John C. Manning

By ALFRED METZGER

The musical public and resident artists are indebted to John C. Manning for a series of interesting and representative programs entitled Students' Chamber Concerts, and dedicated specially to students and music lovers who are not always able to hear the best music rendered by the foremost artists at prices within their reach. Mr. Manning's idea in inaugurating these concerts also included recognition of resident artists who are not given that prestige and those opportunities which their merit entitles them to. The third and fourth concerts which occurred at Scottish Rite Auditorium on Friday evenings, April 7th and 28th were the two closing events of the series which proved so successful from a financial and artistic standpoint that Mr. Manning feels encouraged to announce that he will resume these events next season. He no doubt will meet with hearty co-operation on the part of students and the public in general.

On account of the opera season we were unable to attend the third concert of the series, but were informed by one in whom we repose the utmost confidence that it was in every respect an event worthy of its predecessors, Julius Haug, violinist, together with John C. Manning, interpreted Grieg's Sonata for piano and violin, op. 45, with that skill of shading and that infusion of diversified phrasing which this work so greatly de-



MARION PATRICIA CAVANAUGH
The Youngest Pianist-Pupil of Joseph George Jacobson Who Will Appear in Joint Recital with Alexander Murray, Violinist-Pupil of G. Jullien at the St. Francis Hotel Next Friday Evening.

mands Both Mr. Haug and Mr. Manning are sincere musicians who give evidence of playing with their heart as well as their head.

Julius Haug, violin, Willem Dehe, cello, and John D. Manoin, piano, interpreted the Rubinstein Trio for piano, violin and cello, op. 52, adding to the general musical atmosphere of the event by this grateful ensemble number which they played with seriousness and fidelity. Antoine de Vally was the soloist and he sang the following representative songs with clear voice and intelligent expression earning for himself the hearty appreciation of his audience: La Procession (Cesar Franck), Flemish Songs by Peter Benoit, Jan Block, and Edward Keurvels, Miss Osborn played his accompaniments effectively.

The fourth and final concert had as its culminating feature the assistance of the Chamber Music Society of San Francisco of whom so much has been written in these columns that it is almost impossible to add anything new. However, those who have heard this organization interpret a Mozart Quartet may imagine the joy derived by the listeners from hearing this exemplary body of high class musicians render Mozart's B flat major Quartet No. 22 for strings. Melodie by Gluck and Intermezzo by Gouny for flute and strings gave Elias M. Hecht an opportunity to make one of his rare public appearances this season and both the strings and the flute had reason to feel gratified with the result of the finished artistic performance.

With John C. Manning at the piano, the Chamber Music Society of San Francisco consisting of Louis Persinger, first violin, Louis Ford, second violin, Nathan Firestone, viola, Walter Ferner, violoncello, played the magnificent Schumann Quintet, op. 44, in a manner that enthused their large audience to a high degree. We were decidedly gratified to see Mr. Manoin have this invaluable opportunity to exhibit his pianistry and musicianship in such distinguished company. He deserves to be complimented for his ambition and his enterprise in bringing these events to a successful conclusion and to assist in them not only from the managerial standpoint but equally so from the artistic angle. Mr. Man-

ning is rapidly establishing for himself a more than prominent position in this community.

Mrs. Lillian Birmingham was the soloist at this event and she added to her long list of laurels by singing a group of varied and judiciously selected songs in a manner that revealed careful study and intelligent interpretative faculties. Indeed Mrs. Birmingham's interpretations never fail to reveal the sincerity of the artist and her careful selection always endears her to fastidious music lovers. She earned the enthusiastic approval which the audience lavished upon her on this occasion. Mrs. Birmingham's songs were: Aria di Gismonda from Ottone (Handel), Aus den oestlichen Rosen (Schumann), D'une prison (Iffector Panizza), En avril (Massenet), To One I Love (Saar), Joy (Rihm).

THE ZECH ORCHESTRA CONCERT

The Zech Orchestra, under the able direction of William F. Zech, attracted another capacity audience to California Hall when it gave the second concert of the present season on Tuesday evening, April 18th. The program that had been arranged for this occasion was unquestionably the most ambitious we have ever witnessed at the hands of an organization not claiming professional activity. The first part consisted exclusively of Tschaiowsky's Symphony Pathetique No. 6 which was played in its entirety. While there is naturally reason for debate regarding the advisability and justification for an organization of this kind to attempt playing a work of such big demands, we must say that the Zech Orchestra gave evidences of sincere study and exceptional knowledge of the score for which Mr. Zech, its energetic and ambitious conductor, deserves great credit.

We noticed that after the third movement, which always elicits great applause when played by recognized symphony orchestras, stirred the audience on this occasion to loud demonstrations of acknowledgment, proving that the Zech Orchestra succeeded in delivering the message. Since it is the purpose of Mr. Zech to train young musicians in grasping the significance of great works it seems as if this object was being reached in a remarkable degree, for these young people evidently enjoy playing these works and succeed in impressing their intentions upon their hearer. Consequently Mr. Zech and his orchestra are contributing greatly to the musical growth of the community.

Three Wagner numbers formed the closing phases of the program, namely, Walther's Prize Song from Meistersinger, Introduction to Third Act of Lohengrin and Tannhauser Overture. We cannot help but admire Mr. Zech's fortitude and grit necessary to cause these young musicians to interpret these works according to sufficiently artistic degrees to justify presentation before an audience, for the preparation necessary seems to us to be one of gigantic proportions and demanding hard work and patience and enthusiasm. We cannot help but admire a musician who is willing to make such great sacrifices in the cause of music and no doubt the results reward Mr. Zech for the services which could never be paid in dollars and cents. Svendsen's Two Iceland Melodies and MacDowell's To a Wild Rose, for strings, revealed the orchestra in a lighter mood and showed the fine ensemble playing and shading of the string section. Everyone enjoyed the concert and Mr. Zech and the orchestra have added greatly to their well merited triumphs.

A. M.

DOMINICAN COLLEGE PROGRAMS

The following two programs were given at Dominican College, San Rafael, and pleased both because of the excellence of the selections and the efficiency of the interpretations: Feast of St. Patrick—Erin (John Boyle O'Reilly), Earla Cooley; A Sword of Light Hath Pierced the Dark (Irish Air), Marcella Knier; The Hour Glass (W. B. Yeats), Miss Jean McMillan; My Love's an Arbutus (Irish Air), Dominican College Choral.

Monday evening, March 20—Song of An Angel (Paradise Lost) (Rubinstein), Marcella Knier; Now Sleeps the Crimson Petal (Quilter), The Hills of Dream (Cecil Forsyth), The Spring Has Come (Maude V. White), Katherine Dwyer; Psyche (Paladille), Bon Jour, Susan (Delibes), L'Esclave (Lalo), Bergerettes (XVIII Century), (a) Chantons les amours de Jean, (b) Jeunes Fillettes, Leonore Keithley; Vissi d'Arte (La Tosca) (Puccini), Norwegian Love Song (Clough-Leighter), Pluck This Little Flower (Ronald), An Open Secret (Woodman), Marcella Knier; accompanist, Irene Chisem.

Mrs. Blanche Ashley has been very busy playing and teaching, especially in Berkeley, since her permanent return to the bay cities. Recently she gave two concerts at Burbank and Muir Schools, playing the extraordinary A la Chinois by Ornstein, and before the Berkeley Piano Club. Clara King Graham, soprano, James T. Preston, tenor, and Mr. Schott, violinist, assisted with great distinction and success at Muir School. The following numbers constitute one of the programs: Forest Song, Mrs. J. Beckman, Assembly Song by the School; (a) Minuet and Trio, Op. 27 (Beethoven), (b) Bourree from cello Sonata (Bach), arranged for left hand by Joseffy, (c) Whims (Schumann); (a) Minnet in G (Beethoven), (b) Reverie (Phyllida Ashley), Mr. Schott, violinist, Blanche Ashley at the Piano; (a) Ou va ton reve? (Stojowski), (b) L'Heure tranquille (St. Leger), Clara King Graham, soprano; Colonial Song—Ensemble (Grainger), James T. Preston, tenor, Clara King Graham, soprano, Blanche Ashley at the piano; (a) Chant du Voyageur (Paderewski), (b) Polonaise in C sharp minor (Chopin), (c) Etude, Op. 10, No. 12 (Chopin), (d) Brownies (Korngold), Blanche Ashley.

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| Deposits | 68,201,299.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,650,000.00 |
| Employees' Pension Fund | 371,753.46 |

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VOL. XLII. No. 7

SAN FRANCISCO, SATURDAY, MAY 13, 1922.

PRICE 10 CENTS

VERDI'S REQUIEM ENJOYED IN LOS ANGELES

Under Direction of John Smallman Verdi Oratorio Is Cordially Received
—Lora May Lampport, Anna Ruzena Sprotte, and Clifford Lott
Reflect Great Credit Upon Resident Artists By Giving
Exemplary Interpretations of the Solo Parts

By BRUNO DAVID USSHER

Los Angeles, May 7, 1922.—Verdi's fervent Requiem in memoriam Alessandro Manzoni found a profoundly beautiful performance through the Los Angeles Oratorio Society under John Smallman. The chorus sang excellently. The soloists, all resident artists, Lora May Lampport, Boston soprano, who intends settling here, Anna Ruzena Sprotte, mezzo soprano, Harold Proctor, tenor, and Clifford Lott, baritone, justified the policy of the management to select feature artists from our midst. Members of the Philharmonic Orchestra gave good support. Altogether it was a concert of genuine artistic worth, reaching high both in technical and interpretative regard. There can be no doubt that the work made a very deep impression, being new probably to most of the audience, though it had been given here seven or eight years ago, in the early days of the Los Angeles Oratorio Society when Eduardo Lebegott was the director.

Mr. Smallman's interpretation of the work is highly sympathetic, forceful as well as duly tempered with fine regard for its lyric moments. When I heard the work, years ago, the organ was employed effectively, specially in those moments of grief, remorse and terror that recur so often in the work, also in the Lux Aeterna (Eternal Light), the Libera Me (Lord, deliver my soul) and preceding episodes. The organ would have added to the breadth and loftiness of the rendition. Yet, I am ready to admit that Mr. Smallman revealed a command of his forces that resulted in stirring effects. He must have deeply entered into the score and, as events showed, imbued his choristers with the very spirit that lives in the Requiem. His whole style of directing, his unfolding, blending, and stimulating his singers indicated forethought and considerable resources as a choral director. It must be regretted that the work was not sung in the Latin version, for it would have added to the "atmosphere." The consoling circumstance was the good diction of chorus and soloists.

Distinctly an asset was the unity of interpretation that marked the performance. After the more preparatory: Grant them rest (Kyrie), the dramatic episode of Day of Anger (Dies irae), followed by an entire series of pictures reflecting anguish, fully established the emotional keynote of the requiem type in oratorio. The serene beauty of the Oh, Lord God of the solo quartet and the adoration of the double chorus in Holy, Holy were a sympathetic anti-climax. The solo soprano and mezzo soprano succeeded by the chorus in Lamb of God, were among the most touching moments of the performance, the two soloists singing with lovable feeling. The Light Eternal has a mystic quality one would scarcely seek in the Verdi of operatic fame. The closing chapter, Lord, deliver my soul, surprises, as in it is coupled a restraint and yet a force happily peculiar to devotionism.

Verdi goes his own ways in this requiem, for it is very different from church music. It is a work not bound by ecclesiastic style. Its polyphony is complete, though not of the type that startles through technical "puzzles." Verdi's part writing is blessed, however, with that flow of melody so natural to him, that one almost forgets the actuality of its being counterpoint. As has been well said of this work, it is a requiem written in accordance with Italian taste, i. e., occasionally more emotional than one expects a requiem to be. That there is a trifle of operatic style in the more descriptive scenes can hardly be astonishing in a

Verdi work. Yet, Verdi is not theatrical in this opus, and Smallman, his soloist and chorus consciously or instinctively transmuted the emotional into the devotional.

Of the soloists, Mme. Sprotte, mezzo soprano, and Clifford Lott, baritone, must be mentioned first. Both artists sang with a beauty of tone and fine vocal art which made their solo stand out triumphantly. Mme. Sprotte sang with an entrancing softness of shading and a colorful warmth

What splendid work our public school music department is doing through their orchestra-division was again evidenced by this year's concert of the Junior Orchestra of 175 players at the Philharmonic Auditorium. It is nothing short of marvellous what Miss Jennie L. Jones, supervisor of the orchestra-department, and her staff members, Miss Lorna Reavis, Miss Mary B. Ludlow, Miss Alma M. Stickel and Miss Grace M. Dering, are accomplishing with so difficult a material as these youngsters. None of these little musicians is probably more than ten years of age, and some seem smaller than their 'cellos or little taller than their fiddles, yet they are making music in a fashion so genuine that one becomes extremely optimistic regarding the coming generation of music-lovers. Here musical America is really in the making and in the best sense. The work done in the orchestra department of the schools is an ideal endowment towards musical culture of this country. We shall

fiddles and 'cellos had their unison bowing. Pianos and xylophones kept fine rhythm and the flutes and clarinets and brasses were of a pitch creditable to many an adult band. The most striking feature of the performance was the amount of expression, of musical animation the small performers showed in addition to technical accuracy. They really made music, simple music, of course, but music that had warmth and which was not stifled by the counting of the beat, for instance. This was specially shown in the closing number, which was played without a conductor and yet with fine cohesion as well as expression.

One could only smile, gasp and feel deeply touched by the portent of the accomplishment manifested at this concert, unless one lacked vision for the true, the higher essentials of life. Music inculcated into the citizens of tomorrow, as is done here, will make for a more refined, a physically and spiritually more advanced nation.

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Well Known Dramatic Contralto, Assisted
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Concert Artist

By ALFRED METZGER

Irene Howland Nicoll, dramatic contralto, gave a most representative and varied program at Ebell Auditorium, Oakland, on Friday evening, May 5th, and it is safe to say that it was by all means one of the most enjoyable and most sincere musical events of a professional nature which we have attended this season. Mrs. Nicoll does not only possess a voice of fine timbre and richness of color, but she also sings with unusual intelligence and deliberate artistic expression. Her program consisted of works of the old classic masters, German lieder, and a group of American compositions.

The fact that this artist succeeded in investing every song with fervent emotional values and enunciated with a clearness and distinction that enabled everyone to understand the words and their meaning without difficulty and proved by her careful phrasing and accentuation that she delved into the very heart of the composer's ideas, combined to introduce this singer as one of the worthiest vocal artists before the public in the Far West. Mrs. Nicoll has a message and she delivers it with understanding and force, and this in connection with a naturally beautiful voice, intelligently and skillfully used, ought to secure for her a hearing wherever she may appear. Surely truly well equipped artists are not too frequent to permit anyone of them to remain idle.

Edgar Albert Thorpe, Mrs. Nicoll's accompanist, is a pianist of the finest type and one well worthy of success. His touch is light, yet firm, his interpretative faculties are thoroughly in harmony with the most particular tastes and he understands how to adapt his work to the special artistic idiosyncracies of the soloist. It is surely a pleasure to hear Mr. Thorpe at the piano. The assisting artist was Kajetan Attl, the distinguished harp virtuoso and member of the San Francisco Symphony Orchestra, who revealed himself in his most brilliant faculties by playing Renee's Legende. His tone is clear and true and his technical display belongs among the most cherished feats of a musical season. His expression is always deeply illustrative of the finest sentiments, while his selections are always genuinely representative.

The complete program was as follows: (a) My Heart Ever Faithful (Bach), (b) Dove Sei (Handel), (c) Should He Uphold (Bishop), (d) L'heure Exquise (Poldowski), (e) Un doux Lien (Delbrick), (f) Aria (Jeanne d'Arc) (Tchaikovsky), Legende (Renee), Mr. Attl: (a) Marie (Franz), (b) Staudchen (Franz), (c) Aus meinen grossen Schmerzen (Franz), (d) Fur Music (Franz), (e) Im Herbst (Franz), (f) The Quest (Eleanor Smith), (b) Fanchonette (Kathleen Clarke), (c) The Sea (MacDowell), (d) The Velvet Darkness (Reddick).



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that made her lovely voice all the more appealing. It was the human appeal in hers and Mr. Lott's singing that wove an artistic halo around their work. There is a spirituality in Clifford Lott's tones, a chasteness and at the same time a richness of color and feeling which doubles his skill in effect. Both artists possess a poise which makes for vocal freedom that is always enjoyable. Miss Lampport's voice is beautiful in the middle and lower register, but it is hard at times in the high notes. Aside from occasional deviations from pitch, it has lucid clarity and greatly pleasing firmness. If the singer can enrich the color quality, and emotional flexibility of her voice she will equalize her powers of expression. Harold Proctor's singing has ease of tone production and a natural beauty. He is gaining sympathy in his maturity of interpretation. His diction is clear, a point in which also Mme. Sprotte and Mr. Lott excel.

have more native orchestra musicians in a few years hence, and a multitude of serious, discriminating music lovers who will support professional endeavor in a measure that cannot be estimated; but will be far vaster in quantity and sincerity than is now prevailing. All honor to Community Service and its efforts for civic music. But it is through these little fellows and tiny girls that music will organically permeate the American home. Under the direction of the various staff members a program of twelve numbers was rendered with splendid musical discipline by this ensemble of 175 musicians. While it would have been folly to expect perfection, a thing of impossibility owing to the Lilliputian size of most instruments, yet one had to marvel at the strictness and accuracy in which the individual players formed sections of good unison, meeting their cues well, thus creating a most respectable ensemble.

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TWENTY-FIRST YEAR

BERNAT JAULUS JOINS GREAT MAJORITY

Those familiar with the musical history of San Francisco will hear with great regret of the sudden passing of Bernat Jaulus, who succumbed to heart failure during the week just passed. Mr. Jaulus came to San Francisco with the great Hungarian Orchestra under the direction of E. Rosner, for years the musical director of the Orpheum, and like every one of this splendid body of musicians he forged ahead rapidly, becoming one of the best known orchestra leaders of the famous cafes of the old and new San Francisco. Mr. Jaulus was one of those musicians who believed in giving the public the best of music by the biggest orchestras in places where they sought recreation. And thanks to his energy, enterprise and sheer love for music, he was greatly responsible for the superb musical taste that is prevalent among so many San Francisco concert and theatre goers. Although occasionally his love and ambition for the art did not bring him the financial reward he deserved.

As a musician Mr. Jaulus was greatly respected, being a viola player of more than ordinary capacity. He was at the zenith of his power during the heyday of San Francisco's brilliant down-town life and with the dimming of this great life many of the musicians who gave us at those times the very best music have, like Mr. Jaulus, become identified exclusively with hotel orchestras. And so during the last year or two Mr. Jaulus has been director of the Palace Hotel Orchestra, in which capacity he has endeared himself by reason of his excellent Sunday night concerts. The writer considered Mr. Jaulus one of his friends, and he, like hundreds of others, was greatly shocked upon hearing of his sudden demise. May his soul find rest in the great beyond.

ROSE GRAINGER'S ACCIDENTAL DEATH

It is possibly no exaggeration to say that the entire musical world wherever Percy Grainger has spread his message of cheer was shocked to hear of the sad end of Mrs. Rose Grainger, one of the finest women and one of the greatest mothers it has ever been our privilege to know. Mothers and fathers of travelling artists are not always blessed with possessing the genius to make themselves popular. But the writer never failed to look forward with pleasure to the rare visits of Percy

Grainger, because he also brought with him Mrs. Rose Grainger, whose facile conversation, whose genteel manners, whose sweet womanliness drew everyone toward her.

The pride which Mrs. Grainger had in her son, although justified, never degenerated into unpleasant braggadocio as is so often the case. When she had occasion to speak of the distinguished pianist-composer it was casually and she introduced her subject with such exquisite tact and such gentleness that one hardly realized she was speaking of her own son. And no doubt a great deal of Mr. Grainger's personal success could be traced to this discriminating and well justified expression of his artistic advantages by one so singularly well equipped to say the right thing at the right time. We feel richer for having known Mrs. Rose Grainger and we feel her loss as if one near and dear to us had departed. In the course of our journey through life we meet many people whom we regard with the deepest personal affection, but we have met none whom we were prouder to know than Mrs. Grainger and our sympathy goes out to the son who has lost so wonderful a mother, and who may find great consolation in the thought that she has spread happiness wherever she went.

SEVERI TO WIELD BATON AT CALIFORNIA

Brilliant Young Violinist-Conductor To Have At Last An Opportunity To Reveal His Entire Genius—
Mme. Sprotte, Soloist

Like the four seasons, music, too, must have its change of tempo. The Famous Players Lasky Corporation of California, owning and controlling the California Theatre, have always endeavored to offer their patrons and the public the highest standard of pictures with their proper musical interpretation as well as to feature music in concert numbers and other various treatments of musical offerings. Mr. Heller's leaving the California Theatre to develop his original idea of synchronization of music with pictures in a standardized form, offers this organization an opportunity to progress with the times, and adhering to their policy of encouraging not alone the local talent wherever and whenever offered but also to encourage the employees of their various departments and particularly the conductors of their various theatres, they have advanced the popular, genial artist, Gino Severi, who has so successfully pleased the public at the Imperial and Granada Theatres for the past six years, to the conductorship of the California Theatre orchestra. Mr. Severi has been given a free hand to employ and contract for the best artists in San Francisco in the forming of his new musical organization.

An entirely different type and standard of music will prevail at the California Theatre beginning Sunday May 14th, when Gino Severi and the new orchestra take their positions upon the stage at that delightful theatre. By reason of Severi having secured the eminent artists that have records of merit, the patrons of the California Theatre will be entertained from time to time by high-class solo offerings, and the immense Wurlitzer-Hope-Jones organ will be featured with the classical numbers in concert form.

Severi's first program to be presented at the concert this Sunday morning at 11:00 o'clock includes many musical gems. They are Svendsen's Swedish Coronation March, Komzak's By the Beautiful Narentha, Gounod's Faust selections to be played with Leslie Harvey at the organ. Lehar's Magyar Dalok which was adapted from Hungarian folk songs will be played by Ormay at the piano and Severi on the violin. Mme. Anna Ruzena Sprotte, the famous Bohemian contralto, will be the first soloist to be presented under the Severi régime. Mme. Sprotte needs no introduction to music lovers in the Bay cities. She will offer Wagner's Dreams, and Ross' Dawn in the Desert.

The management of this theatre is to be congratulated for its spirit and enterprise in giving the music-loving public of San Francisco the high standard type of music in such an appealing form. As a matter of fact, it is setting the standard for all the large cities throughout the United States and has helped materially in keeping the fame of San Francisco musically throughout the United States.

The Sunday Morning Concerts at the California Theatre always start at 11:00 o'clock, the doors opening at 10:30 a. m. An excellent organ solo by Leslie V. Harvey precedes the orchestral program. The patrons who attend these morning musicales are privileged to remain with no extra charge for the entire photoplay program which follows immediately after the concert. To avoid waiting in line it is advisable to purchase reserved boxes and loges for the concert at Sherman, Clay and Company, where they are on sale one week in advance.

Sir Henry Heyman, the greatly esteemed dean of violinists of the Far West, who has been confined to his home during more than four weeks on account of sickness, is now on the way to recovery, but is not yet sufficiently improved to leave his home. He has been the recipient of many messages of sympathy and regrets at his illness and no doubt his host of friends wish him a speedy recovery, in which the Pacific Coast Musical Review heartily joins.

MR. MASON INTERVIEW'S LAWRENCE STRAUSS

Interesting Chat with Distinguished California Tenor, Who Tells Something Worth While Regarding the Reputation and Skill of Mrs. Robinson-Duff

The following interview, published by Redfern Mason in the San Francisco Examiner of recent date, will prove of unusual interest to Pacific Coast Musical Review readers, specially that part which refers to Mrs. Robinson-Duff's San Francisco visit.

After his sojourn in New York, Laurence Strauss is back among us, stimulated and enthusiastic. Whether he will remain in San Francisco is uncertain. He returns East in the fall and his experiences there have been so delightful that he may be tempted to remain. Besides New York is an artistic suburb of the Greater San Francisco that is to be, and there is a whole coterie of young Californians carrying Western light and leading into the dark places of the Eastern metropolis.

Strauss ran into George Stewart McManus and found him very successful. They told him Doria Fernanda was singing beautifully. By the way she will be here in San Francisco soon. Ashley Pettis is another of the young men of our West who has made good. Rosalie Haussman is busy composing and teaching. Strauss says she is a real part of New York life.

Mr. Strauss has a few words of experience that will be of service to other musicians who wish to spread their wings. Getting ahead musically, even when there is real talent, is expensive. A well known pianist told Strauss that she had \$6,000 worth of engagements secured and must spend at least \$4,000 to get them. She must give recitals in New York, Boston and Chicago. That costs money, and of course, the musician must blow his own horn by advertising.

"We pay no attention to San Francisco notices," one of the New York managers told him.

"How curious," Strauss replied; "that's just how we Californians feel about New York notices."

But this kind of provincialism is rare even in New York, which is as parochial as London or Paris.

Yvette Guilbert wanted Strauss to join her school in Paris. It was tempting; but he declined. But when Kurt Schindler offered him a position in the choir of Temple Emanuel-El he jumped at the chance, for it is perhaps the finest choir in the United States.

Then he met Mrs. Sarah Robinson-Duff and studied with her. "Mrs. Robinson-Duff was Mary Garden's teacher," says Strauss. "I took a lesson a day with her, for four months, and I'm enthusiastic about her. You should read her 'Practical Help for Singers,' it's extremely straightforward and uninvolved. In fact it is a series of practical talks on singing given before a girls' school. "And Mrs. Robinson-Duff is coming out to California this summer. I tell you that because I believe in her and I hope people will study with her. She has helped me, and she will help them."

The association with Kurt Schindler began with Strauss' singing for him Bloch's 137th Psalm; Schindler did not know the work and he was delighted with it. Then came work in the Scola Cantorum. This is a chorus the like of which we have not as yet in our West. Fifty per cent of the singers are professionals, men and women, and they are paid a retaining fee of \$50 a season to attend the rehearsals and concerts. The men chorists have their membership free; but the women folk have to pay two dollars a season. It is a case in which virtue is not its own reward. So many women want to join that they have to make it difficult to do so.

The Schola, which consists of a hundred men and a hundred women, sang the Bach B minor Mass and Strauss is wild with enthusiasm over that tremendous Sanctus and the heartbroken Crucifixus.

Then he heard the Saint Francis of Malipiero.

"It made me think of the Ascension Day procession I saw in a Belgian monastery," he said. "It affected me as if I were witnessing a mystery play. The genius of the music is largely Gregorian, but a modernized Gregorian, and atrociously difficult on account of the freedom of the rhythm."

Strauss met Harry Barnhart. "Is he a force?" I demand.

"Yes, he is a force; he's a practical idealist. He understands mob psychology perfectly; he gets the same result as Gipsy Smith. He gives them something; he makes them sing and he makes them love the music." "How is he financed?"

"He has no salary. Every chorist gives what he or she wants to give, and, believe me, they want, for they believe in him. What is more, they have reason to."

(Editorial Note—Mr. Strauss informs us that, while he will go East next fall to fill a number of concert engagements he will return to his studio work at his earliest convenience.)

Miss Dorothea Mansfeldt gave a musicale in the grey and silver room of the Aladdin Studio Tiffin room on Sunday evening, April 2nd. The program which was excellently rendered and during which the young pianist sustained her reputation as an excellent artist as well as teacher, was as follows: Dance Macabre (Saint-Saens), Miss Aida Baxter and Miss Dorothea Mansfeldt; Harp Etude (Chopin), Hark, Hark, the Lark (Schubert-Liszt), Miss Violet Holland; Preludes Nos. 7, 20 (Chopin), Nocturne (Grieg), Miss Aida Baxter; Revolutionary Etude (Chopin), If I Were a Bird (Henselt), Miss Anne Kauffman; Ballade, A flat (Chopin), Miss Irene McSwain; Black Key Etude (Chopin), Silver Spring (Mason), Miss Dorothea Hirschfeld; Waltz No. 2 (Chopin), By the Sea Shore (Smetana), Ballade, F major (Chopin), Miss Sara Parker; Waltz, C minor (Chopin-Schutt), Miss Irene McSwain and Miss Dorothea Mansfeldt.

GRACE NORTHRUP TO SUMMER HERE

Widely Known California Soprano, Who Has Achieved Fame in the East, Returns to Give a Summer Course in San Francisco

Miss Grace Northrup, formerly a resident artist of San Francisco, and during the last few years prominently identified with the musical life of New York and other great Eastern music centres, will spend the summer in San Francisco and has announced that she will give a summer course to students eager to take advantage of her art, knowledge and experience. Miss Northrup has been engaged to be soloist for the Loring Club at its concert on May 23rd, and other engagements have been booked to follow closely.

Miss Northrup will remain in San Francisco during June, July and August and will have an excellent opportunity to teach students a great many useful things about proper singing. Both the church and synagogue in which Miss Northrup is engaged as soloist in New York have given her leave of absence from May 15th until July 1st, and the following two months always represents Miss Northrup's vacation time.

JENNY LIND TRIO AT FAIRMONT HOTEL

Art and beauty will be the keynote of the concert to be given by the Jenny Lind Trio at the Fairmont Hotel on Tuesday, May 23rd. The artists comprising the trio are: Harriett Bennett, soprano; Louise Brehany, mezzo-so-



MME. ANNA RUZENA SPROTTE

The Eminent Contralto Who Will Be the Soloist at the California Theatre Sunday Morning Concert Tomorrow

prano; Carlo Cima, baritone; with Mabel Baalman at the piano. When Victor Herbert heard Miss Bennett sing recently at the St. Francis Hotel he was delighted with her beautiful voice and artistic interpretations and publicly stated: "Miss Bennett, you are a perfect artist, and with your beautiful voice, artistic phrasing and delightful personality you are well on the road to fame and success."

Carlo Cima, who is regarded by many as one of the finest baritones recently appearing before San Francisco audiences, will add greatly to the evening's enjoyment by singing arias and songs in his native Italian. Wherever he has appeared in public he has made an instantaneous success. Mme. Brehany, who is well known here as a prominent pedagogue, is the other member of the trio. She has been soloist for many large music clubs here and on tour, and at one time appeared on a transcontinental tour with the Brehany Concert Company. The Fresno Republican, after Mme. Brehany's appearance in one of her concerts, said:

"Mme. Brehany has a most impressive stage presence and a brilliancy and delicacy of expression rarely equalled." Mabelle Baalman will enhance the artistic value of the program through her artistic rendition of the accompaniments for the trio. Mme. Vought, who has been so successful in all the presentations she has made of resident artists at the Fairmont Hotel says regarding this concert that for its beauty and art the West Coast has had nothing just like the Jenny Lind Trio.

Henrik Gjerdrum, the well-known pianist and accompanist, has been very active this season teaching and accompanying. Only recently he acted as accompanist for Blanche Hamilton Fox at a concert of a San Francisco musical club and received many compliments for his work. Miss Blanche Hamilton Fox was in splendid voice and the Berkeley String Quartet, which was one of the features of the program, played excellently.

Warren D. Allen, Stanford University organist, announces his organ recitals for the week beginning Sunday afternoon, May 14th, as follows: Sunday, May 14th, at 4 p. m., and Tuesday, May 16th, at 4:15 p. m., Warren D. Allen, University Organist—Prelude and Fugue in G minor (John Haraden Pratt), Scene religieuse, (arranged for organ by Clarence Dickinson) (Massenet), Symphonie No. 1, in D minor (Louis Vierne), Thursday, May 18th, at 4:15 p. m.—Prelude and Pastorale (from the First Symphonies) (Vierne), Second Meditation (Gullmunt), Sortie Solennelle (Rene L. Becker).

Madame Vought will present an artist's program at the Western Arts Association on Wednesday evening, May 17th, to which members and friends are cordially invited. Dancing will be enjoyed after the program. Those who will contribute numbers are: Irene Meussdorfer, soprano; Hilda Fisher of Stockton, mezzo-soprano; Jack Ribaldo, tenor; Violet Silver, violinist; Walter Frank Wenzel, pianist and accompanist, and the Steinway Duo-Art Piano through the courtesy of Sherman, Clay & Co. A program will be given by pupils from the Dancing School of Daisy Upham during the dance intermission.

Frederick Zech, the distinguished composer and piano pedagogue, has finished a new symphony and also a new symphonic poem. The first named is his fifth symphony and the other is his fifth symphonic poem. Mr. Zech is unquestionably one of the country's most proficient and most industrious composers and his works should be performed oftener and by many more orchestras than is the case. Mr. Zech does not belong to those creative artists who force themselves upon the attention of those able to produce their works, and hence he is frequently neglected when a better knowledge of his excellent work and distinguished position should gain him universal public attention.

Mrs. H. I. Krick, of 479 Forest Street, Oakland, presented her pupil, Lloyd Kramer, in a piano recital at the Americus Talent Club, 546 Lakeshore Block on Friday evening, May 5th. Lloyd Kramer is the 13-year-old son of Mr. and Mrs. Peter J. Kramer, the latter being President of the Federation of Mothers' Clubs of Oakland. Lloyd is a very talented little boy. He has only studied piano three years and played a varied program entirely from memory. The newspapers were very cordial in their reviews and we shall reprint some of them later.

Ruth Viola Davis presented some of her pupils in a piano recital in Century Club Hall on Saturday evening, May 6th, and the following program was delightfully presented: Two Pianos—Marquise Minnet (Lack), Gladys Worden and Gladys Gillig; Canzonetta (Schutt), Poupée Valsante (Poldini), Jane Lee; Adagio (Haydn), Fantasia (Mozart), Pierrette (Chaminade), Fern Mary Cochrane; Trio (by request) At the School Festival (Streabbog), Virginia Knight, Lydia Wainwright, Marian Knight; Berceuse (Wachs), Nocturne (Field), Theme for Left Hand only (Pirkhert), Dorothy Beesey; La Papillon (Lavallee), Murmuring Zephyrs (Jensen), Birdling (Grieg), Etude (Heller), Helen Louise Culley; Nachtstück (Schumann), Warum (Schumann), Valse Triste (Sibelius), Marjorie Moss; Papillon (Grieg), Music Box (Liadow), Prelude (Rachmaninoff), Gladys Smythe; Vecchio Minuetto (Sgambati), Marche Mignonne (Poldini), Lucia di Lammermoor (for Left Hand only) (Lescchetizky), Mattie McLaren; Hunting song (Mendelssohn), Spinning Song (Mendelssohn), Polonaise (Chopin), Marjorie Moss; Two Pianos—Fandola (Mueller), Fern Cochrane, Dorothy Beesey.

The Ada Clement Music School gave the following program on Saturday, April 29th: Trio—The Magic Flute (Mozart), Mrs. Mauser Reid Adams, Miss Marie Millette and Mrs. John Beckman; Folk Song—(a) Oh, Hap-true, Polish Wedding Song, (b) The Treasurer, Bohemian Song and Dance Tune, (c) The Outlaw, Bulgarian, Naer Jog Blef Sjunetto, Swedish, Mrs. Adams; Duet—Sull' Aria, The Marriage of Figaro (Mozart), Mrs. Adams and Miss Millette; (a) The Lady Picking Mulberries (Edgar Stillman-Kelly), (b) The Robin Sings in the Apple Tree, (c) Midsummer Melody (Edward A. MacDowell), (d) Three Chinese Mother Goose Rhymes (Bainbridge Crist)—Lady Bug, Baby is Sleeping, The Mouse, Mrs. Adams.

Irving Krick, fifteen-year-old boy pianist, played for the Atlantic Pacific Radio Company at the Rock Ridge radio station in Oakland on April 25th. He was engaged to play another recital for Wednesday, May 3rd at the same place. His selections were from Liszt, MacDowell, Godowsky, Chopin, Godard, Cyril Scott, Rachmaninoff and others. Young Krick played a program of ten numbers from memory at the Greek Theatre and is to play another program at the Greek Theatre next October. He has played at Hotel Oakland, Oakland Auditorium, the Americus Talent Club, Palace Hotel in San Francisco and numbers of other places.

Alma Schmidt-Kennedy presented seven pianists at her studio, 1537 Euclid Avenue, Berkeley, on Saturday evening, April 22nd. The program was interpreted by the following artists: Felton Kaufmann, Richard Gump, Embree Hockenbeamer, Laird Williams, Roscius Whipple, and Charles Allen, pianist, and R. Mendelevitsh, violinist. The following compositions were chosen for the evening's musicale: (a) Gavotte (G major) (Bach), (b) Valse (G flat major) (Chopin), (c) Tarantelle (Mendelssohn), Felton Kaufmann; (a) Menuetto (B minor) (Schubert), (b) Valse (Op. 79, No. 3) (Chopin), Richard Gump; (a) Nocturne (F major) (Schumann), (b) To the Spring (Grieg), (c) Polonaise Militaire (Chopin), Embree Hockenbeamer; (a) Prelude (C minor) (Chopin), (b) On the Wings of Song (Mendelssohn-Liszt).

(c) Sonate Op. 13 (First Movement) (Beethoven), Laird Williams; (a) Scherzino (From Faschingsschwank aus Wien) (Schumann), (b) Prelude (G major) (Chopin), (c) Valse (E minor) (Chopin), James Teel; (a) Impromptu (E flat major) (Schubert), (b) Song Without Words (No. 16) (Mendelssohn), Roscius Whipple; Sonata (Op. 45) (Grieg), Mr. Lewis and Mr. Mendelevitsh.

Mrs. Arnold P. Peek, an Orange County pianist, who has been followed by prominent musicians of Southern California with deepest interest in her musical development for several years, was a visitor in San Francisco during the California Federation of Music Club Convention. She came here in her own car and made many friends by reason of her eagerness to add to her knowledge and experience in musical matters.

Miss Helene Buteau, a pupil of Mrs. Olive Reed Cushman, during four years, went East a year ago and studied about six months at the New England Conservatory of Music in Boston. Here romance intervened and the young pianist was married and moved to Detroit to live. Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, was so delighted with her voice and personality that he urged her to study the role of Carmen for a special grand opera season to be given in Detroit. He arranged with Mme. Calve to come to Detroit where she has been coaching Miss Buteau (Mrs. Raymond Shock) in both the histrionic and musical phases of the role, and the debut was scheduled for April 24th. This young artist is still in her early twenties and naturally Mrs. Cushman feels keenly delighted



GINO SEVERI

The Gentle and Musically Gifted Director and Violin Virtuoso Who Will Resume His Position at the Head of the California Theatre Tomorrow (Sunday) Morning

for she no doubt labored patiently during the four years of training the young singer so that her voice attained a fine quality and became well placed.

Sherman, Clay & Co., have offered to publish once a year the best song composed by Mills College students. This no doubt will prove an unusual incentive for the young musicians and it will be interesting to watch the effect of this offer upon the ambitions of these clever students.

George Nyklicek, a popular young California organist, after gaining decisive successes in Pasco, Wash., left that city to return to San Francisco, and he made so many friends that the Pacific Coast Musical Review received the following tribute to Mr. Nyklicek from one of his admirers: "Lovers of the best in music are still grieving because George Nyklicek has left Pasco. Mr. Nyklicek is the popular young California organist who has been at the Liberty Theatre for the past six months and who left for Seattle on February 15th to visit for a few days and then on to San Francisco, his home, to take a position at the Royal Theatre.

"Mr. Nyklicek left many, many friends in Pasco who regret his departure exceedingly, but rejoice with him that he has a larger field for his talents. He was 'too big' for a small town like Pasco. His repertoire seems to be boundless and truly marvelous for one so young, and his technique shows concentrated study and hard work. We bespeak a brilliant future for him in his chosen art, and feel that he will soon be classed as one of the leading Western picture organists. The writer had the pleasure of having Mr. Nyklicek render Tosti's Good Bye as a concert number the last night he was at the theatre. It was faultlessly played and vociferously applauded, and brought tears to the eyes of those who realized it was indeed good-bye. We wish Mr. Nyklicek success in his new field and feel that Pasco's loss is San Francisco's gain."

Mrs. Sarah Robinson Duff Miss Frances Robinson Duff

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ARRILLAGA MUSICAL COLLEGE ACTIVITY

The Arrillaga Musical College gave its third recital of the series of twelve scheduled to take place this season, at its recital hall, 2315 Jackson street, San Francisco, Thursday evening, February 23rd. The program was well presented, and the intelligent efforts of the participants—students who have studied but three or four years—were manifestly appreciated by the large audience in attendance. The enjoyable program rendered on this occasion was as follows: Organ—Fugue, G major (Bach), Georgia Lindberg; Piano—Liebestraum (Liszt), Julius Valdes; Vocal—(a) Caro Mio Ben (Giordani), (b) Panis Angelicus (Franck), (c) Last Song (Tosti), Hazel Luke; Piano—Prelude, C sharp minor (Rachmaninoff), Francisco Duenas; Vocal—(a) Bird of June (Forster), (b) Pale Moon (Logan), (c) Rimpianto (Toselli), Marie Redaelli; Piano—Nocturne, F minor (Chopin), Flora Landon; Vocal—(a) Non e Ver (Mattei), (b) Sunrise and You (Penn), (c) Vesti la Guilba (Leoncavallo), E. C. Folsom; Organ—Pomp and Circumstance March (Elgar), Lawrence Sutton; Piano—(a) May Night (Palmgren), (b) Soaring (Schumann), Mrs. W. O. Patch.

On the 11th of February the pupils of Miss Padilla, an instructor at the College, appeared in a piano recital. For little "tots" they interpreted the well-chosen numbers remarkably well despite their tender years. The feature of the evening was a vocal solo by Mme. Stella Raymond Vought, flute obligato by Hector McEntee, with Mr. Arrillaga at the piano. Mme. Vought, a new arrival in San Francisco, is the possessor of a very beautiful coloratura voice, rich in texture, the flute-like qualities of which charmingly intermingled with the clear resonant tones of the flute. Mr. McEntee has a future ahead of him; he not only handles his instrument intelligently but reveals the subtle qualities which none but an artist can find.

Miss Audrey Beer, the successful young pianiste, will leave shortly for Europe to combine study with pleasure. Miss Beer presented about twenty of her pupils in a recital at her Oakland studio Saturday afternoon, April 29th. An excellent and interesting program was presented.

Irene Meussdorffer

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, April 8, 1922. Lawrence Strauss, that gifted San Francisco tenor, was the "star" at the musical events that marked the inauguration of Dr. von Kleinsmid, the new president of the University of Southern California. The concert was divided into a double group of songs, offered by Mr. Strauss and Miss Melba French Barr, talented Los Angeles soprano, the other section of the other program number being a performance of Mendelssohn's Hymn of Praise, admirably rendered under the direction of Horatio Cogswell. Strauss at once captured his audience with his lovely singing of four songs by Paladille (Lamento Provencale), Laparra (Lettre une Espagnole), Hageman (Do not go my love) and Tom Dobson (Cargosi). Strauss' deftness as well as eloquence in the use of his vocal means, and his poetry as an interpreter were most artistically united. Thus one is doubly glad of his fine diction. He sings like a true artist, and to sum up his work in the oratorio, he comes near to what I think constitutes the ideal oratorio singer.

Melba French Barr has seldom sung so well as that night. There is a winsome sweetness in her singing, though some of her upper notes are not as mellow as those of the middle and lower register. She is a sympathetic interpreter, more at home though in songs than in music of the oratorio style. Yet her work in the Mendelssohn music was greatly pleasing. Mrs. Mottram Craig, second solo soprano, in the oratorio well fitted the vocal requirements of her part, revealing lovely tone qualities.

It was a delightful performance of the work, largely thanks to Horatio Cogswell. The presentation was of splendid adherence to oratorio style, with due regard for the personality of the composer. (Incidentally, it is a work typical of the musician Mendelssohn, who worshiped and re-introduced Bach to the world, though it is Mendelssohnian in its musical charms.) It was perhaps the freshness Mr. Cogswell infused into the performance, and the treatment of the lyric episodes which brought out so well the characteristics of the opus. Mr. Cogswell has brought up a well groomed chorus, which excels in musical declamation and diction as well as in meeting the polyphony of the work. Their singing was enjoyably enthusiastic, thus adding to the ease and skill of blending accomplished. The vocal material belongs to the best in the Southwest. While the oratorio is not an imposing work in the sense of the grandeur as this composer's larger choral works, specially his Elijah, yet Mr. Cogswell led his musical forces to moments of impressive dramatic force, specially in the two chorals. Let all men praise the Lord and Ye, nations, offer to the Lord glory and might. Dynamically well shaded were the duets between chorus and solo voice. Miss Julia Howell, who took the place of Dean Skeele at the organ at a few hours' notice owing to the sudden indisposition of the latter, afforded greatly satisfying support to the ensemble and soloists. Miss Howell is a well known teacher at the College of Music. Mabel Culver Sandahl did creditable work at the piano.

Thomas Taylor Drill and the choral section of the Catholic Woman's Club, augmented by the male choir of the Knights of Columbus gave an impressive performance of the somewhat old fashioned, yet characteristic cantata King Connor by Joseph H. Adams. The double-chorus specially assembled for this occasion possesses many good qualities making for pleasing ensemble effects. Tone quality and diction were often remarkably good, as was diction. The shading and dramatic climaxes, too, were done with good effect. Basil Ruysdal, the baritone soloist, gave a solo of fine vocal art and convincing characterization.

Preceding the cantata, a program of song solos was given in which Mr. Ruysdal again won principal honor, effectively assisted by William Tyroler at the piano. Beatrice Neal, coloratura soprano, possesses unusually good technique and a rare sense of tonal purity. Her voice, however, lacks in freedom of production. Jay Plowe, rendering the difficult and delicate flute obligatos, played admirably. Mrs. Adele B. Devereux pleased her audience with Puccini's Vissi d'arte from Tosca.

Concertmaster Sylvain Noack has had a very busy fortnight, filling four solo engagements of taxing nature. He is making preparations to leave for Europe late this month, accompanied by Mrs. Noack. As Mr. Noack has many pleasant associations in the art-circles of Holland, Belgium, France and England, he expects to travel extensively during the summer months. It will be a welcome relaxation after a season of strenuous section rehearsals, busy teaching and solo work.

Next Tuesday the Community Orchestra of Hollywood, J. Plowe, director, will give its second concert this year. Mr. Plowe is planning monthly concerts before very long, at which prominent Los Angeles soloists will be heard.

With sincere regret, no doubt, will music lovers and very many of them admirers of May Macdonald Hope, pianiste, Calmon Lubovski, violinist, and Ilya Bronson, cellist, members of the Los Angeles Trio, note that the program of Monday, the 15th, is to close the present season of this highly artistic organization. The program offered is characteristic of the splendid musical aims this ensemble has represented. Arrangements have been made by which Emile Ferri, solo viola of the Philharmonic Orchestra, will be guest artist in the piano quartet in C minor of Richard Strauss, and in the C minor piano quartet of Brahms. The middle number of the program



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Madame Sproutte, who sings at the California Theatre, San Francisco, May 14th, is featuring Gertrude Ross' "Dawn in the Desert."



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is Haydn's piano trio No. 1 in G major. The Strauss quartet has not been heard here before, and probably not on the coast, so that this concert is doubly important, holding out likewise a fine promise for the programs of next season.

Colin Campbell, pianist, who is coaching with Thilo Becker, will appear in a second program May 26 at the Gamut Club.

Mrs. Jessica Colbert, San Francisco manager, accompanied the San Francisco Chamber Music Society on their recent tour through the Southland. The ensemble did not give us the privilege of hearing them this year. They may be certain of a cordial welcome if next season should bring them to us. I met Elias Hecht, director and flutist of the ensemble, while leaving a concert hall, if I remember correctly, so that our conversation was brief. Mrs. Colbert is one of those people who are always "out" when one calls at their hotel.

Evidently the Southland can digest a plentiful dose of chamber music. The Noack ensemble (now Philharmonic Quartet) scored on every point when playing in Santa Barbara and before the Hollywood Woman's Quartet. Santa Barbara also hailed the Los Angeles Trio in an intensely appreciative manner, while again Hollywood paid Calmon Lubovski, violinist, and May Macdonald Hope, pianist, a warm tribute.

Harriet de Ment Packard, vocal teacher, is planning to appear in a song recital of her own, as well as two pupils' recitals.

Lester Donohue, pianist, and Roderick White, violinist, will be heard in a sonata program Tuesday evening, May 16th, at the Gamut Club. This event should attract generous patronage, as the program, details of which have not reached me at this writing, is to be unusually interesting, so I understand. Both musicians are known to be excellently equipped for their artistic tasks.

Leona Neblett, violiniste, who was so well received in San Francisco, scored another success when appearing with Henry Murtagh, organist, at the last Gramman Sunday Morning Concert.

Signora Isabella Curi-Piana, soprano and vocal teacher, who recently returned to this city, presented one of her artist pupils, Miss Opal Bell, at a reception given in honor of the Italian Ambassador, Chevalier Ricci, at the Ambassador Hotel. Miss Bell sang the Cavatina from Donizetti's Don Pasquale, meeting with warm applause. Signora Piana's husband is Captain Piana, recently appointed consul of Italy for this district.

Manager C. B. McCollum of the Gamut Club, or as he is jovially called "Mac" by his endless number of friends, was last Wednesday in charge of one of the best programs given at the Gamut Club. "Mac," who has "always his finger in the pie" if there is anything doing at this hospitable club, I am told by eye-witnesses, put in this time, not only his entire hand, but both arms up to the elbows. It was a huge success for him and all concerned. Here's to "Mac," and many of them!

Grace Carroll Elliot, Los Angeles concert manager, tells me that she has booked Catherine Bamman's Mozart ensemble, presenting Così Fan Tutti for February 26, 27 and 28 at the Gamut Club here. It is high time we heard Mozart in operatic form, and this arrangement is most welcome to local music-lovers, even if it affords us only one of the smaller works of this composer. Mrs. Elliot, by the way, has moved her office to the Gamut Club Studios, Room No. 4.

Margaret Messer Morris, soprano, with William Pilcher, tenor, and James Anderson, baritone, sang the



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Prodigal Son, an opera by Debussy, for the Wa Wan Club. It is a work which has never been sung here before, and the three artists showed splendid style and intelligence in their interpretation of the difficult roles. Margaret Messer Morris also presented a widely diversified program at the Annandale Country Club recently. Mr. Pilcher is one of our younger tenors, who is making rapid headway in musical affairs here. The performance of the Debussy work made a profound impression. I am told, so that I regret sincerely my inability to be present.

Lucy d'Albert, vocal pupil of Maude Fenlon Bollman, added to her vast circles of admirers through her lovely singing and charming personality, when appearing before the Altadena Woman's Club. Her Gamut Club appearance, too, brought rich honors to her and her teacher.

Hazel Elwell, popular soprano, was the soloist with the Cauldron Club Chorus of Pasadena.

Advanced pupils of Edith Lillian Clark, pianiste, and Carolyn Handley, vocal teacher, gave a notable program. W. A. Hullinger, flutist, contributing several fine numbers.

Arthur Gripp, violinist, and Gretchen Rebek Gripp, pianiste, have opened their new Wilshire studio. They will share it with Anthony Carlson, basso, Annie Timmer, violoncelliste, and Norma Gould, dancer.

Esther Rhoades, brilliant young harpist of Los Angeles, is meeting with conspicuous success as solo harpist in New York. Miss Rhoades is doing "post-graduate work" with Carlos Salzedo, the eminent harpist, while reaping laurels of her own.

Earl Meeker, popular baritone, and his artist pupil, Miss Grace Hedrick, were featured as soloists at a radio concert given by the Kinema Theatre. Miss Hedrick is soloist at the Boyle Heights Methodist Church, and, like her musical mentor, meeting with much success in recital work.

Carlotta Comer Wagner is conducting a class on Nationality in Music as part of the study work done by members of the Wa-Wan Club, Mrs. Grace Widney Mahee, president.

Misha Guterson, musical director at the Grauman Theatre, has resigned this position, to take up the management of Tally's Broadway Theatre, which he has leased. This theatre was one of the first picture-houses to be equipped with a large organ suitable for concert purposes, and in pitch with the orchestra. Mr. Guterson plans to make music one of the features of his bills. In the meantime Sid Grauman is presenting diversified Sunday morning programs with individual outside soloists and his principal organist, Henry Murtagh, the Sunday morning orchestra concerts having been discontinued. No successor to Mr. Guterson has been announced as yet. I am told that a number of try-outs have been held, none of the candidates meeting Manager Sid Grauman's expectations.

Eddy Horton, the new organist at the Kinema Theatre, who came here from San Francisco, has made many friends among the public in the short time of his sojourn here.

In reference to my review of the "Requiem" performance by the Los Angeles Oratorio Society under John Smallman, I would like to add in justice to Mr. Smallman that the score used by him does not include an organ part. Evidently the use of organ in this work is obligatory.

Gertrude Ross, the composer pianiste, is now being "ampicoed" through her Spanish Serenade and The Ride of the Cowboy, two of about ten records she has made by request. At recent recitals here these records drew unusually cordial applause, reflecting on the popularity of composer and charm of music. Mrs. Ross has filled fifteen or more engagements during less than four weeks.

Mme. Anna Ruzena Spotte, mezzo-soprano, and one of our leading singers, will be heard in San Francisco twice during this month. She will be soloist at the California Sunday Morning Concerts for the fourth time, a unique record of success, while the Pacific Musical Society has re-engaged her for a song recital of her own. Mme. Spotte will also be heard in a program of her own before the Wa-Wan Club, in which she will feature the operatic side of her extensive repertoire. Two recitals, one before the Ebell Club and one in Santa Monica are among her frequent appearances during the

past few weeks. In addition to two pupils' recitals Mme. Spotte will be busy arranging several new programs for pending concerts, during the next month.

Grace Wood Jess, one of our most charming singers and interpreters of folk-songs, so well called the "American Yvette Guilbert" is appearing in Redlands in one of her inimitable programs. She is also giving a program here on the 10th, assisted by Grace Freebey, song writer and pianiste. Another of her recent engagements will call her before the Dominant Club on the 13th when she will participate in a "May" program of this club.

Our widely-known and celebrated chamber music organization of Los Angeles, the Zoellner Quartet, returned this week to their home on Windsor Boulevard, weary from the travels of an extended concert tour which took them as far east as Washington, D. C. Many laurels were added to their past successes, one of the most gratifying being a life contract for an annual appearance of the Zoellners before the Athenaeum Society at Indianapolis, Indiana. This was at the conclusion of an ovation tend red them on their re-appearance before that Society. Another splendid success was their fourth appearance at the yearly May Music Festival of Emporia, Kansas. There were six artist concerts and of the entire series the recital by the Zoellner Quartet was acknowledged by the critics as being the "Banner Concert" of the 1922 Music Festival. After a few days rest the Zoellners will resume their teaching, a long list of pupils awaiting them. They were instructed during their absence by the Zoellners' assistant teachers.

At the California Theatre Conductor Elinor is offering a lovely program including Hosmer's Northern Rhapsody, a fine medley of American airs. In the Barcarolle, Neapolitan Nights, the orchestra again reveals its lovely tone quality. Virginia Blues, the closing number, is "going over big," as does the entire program, for these concerts are presented with good musical care and a striking gift for telling effects.

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L'Etude Moderne De La Harpe

(Modern Study of the Harp)

By ROSALIE HOUSMAN

This is the title of one of the most interesting works in modern music, and is a recent addition to the Schirmer Scholastic Series. Its author is the best known harpist we have today, Carlos Salzedo, whom Westerners have had the opportunity of hearing this past winter, when he, and the ensemble which he founded, and leads, played on the Coast. Not only is the work of infinite value to harpists themselves, but will be of practical use to American composers, when they wish to write for the instrument. Up to now, the best of harp literature has come out of France, but America is making excellent instrument, and her composers, too, should take an active interest in it, and its many possibilities. Mr. Salzedo is a Premier Prix of the Paris Conservatoire, in piano, as well as in the harp, and knows and is always investigating the many possibilities of his chosen instrument. In this book he goes into detail over many new musical effects which he has himself discovered, and perfected, and now puts in the hands of soloists and composers. It seems so strange to me, that an instrument as old as the harp (historically it is the ancestor of the harpsichord and piano), should be so little utilized in solo work as the harp has been. It only joined the orchestra through the far-seeing Berlioz, and its many dramatic possibilities were completely neglected until Wagner found out how wonderfully it could be handled. The Frenchman has exploited it, and I am under the impression that many of the fluidic effects in Debussy and Ravel were influenced by a close study of the harp.

To return to the book itself. Its opening page bears an appreciation (to which I personally subscribe) from Josef Hofmann, and it is followed by several fascinating pages (in French as in English) from Mr. Salzedo's pen, discussing the instrument, its possibilities, and its future. Here we go on a voyage of discovery, into new musical territory of great beauty. Mr. Salzedo has the true pioneer spirit, which so many of us Westerners can easily appreciate. These pages discuss the many new ways of playing chords, glissandi, harmonics, pedals and moffling. The latter is just as important as any other part of the harpist's technical equipment, for it is naturally of as much value to arrest sound as to produce it.

The technical chapters which follow, and amply illustrate these facts, are wonderful, and clearly expressed. Even a person not playing the harp will gain much, and the serious soloist who studies these examples, will have a much increased vocabulary, technically, as well as musically. In ensemble effects, many of these newer developments are very beautiful, as the Salzedo Ensemble itself has proved, and there possibilities have not been exhausted. Mr. Salzedo has just told me of newer things he has discovered since the book was issued, and I am sure modern harpists, profiting by the study of this work, will also increase the color of the instrument.

Of the Five Etudes, which complete the book, I cannot speak as definitely, as not playing harp I cannot appreciate all the finer details which the soloist will find. But speaking as a creative musician I can, and do say, that they are very remarkable music, new, individual, and of real value to the harp literature. We are all composers and soloists, very grateful to Mr. Salzedo that he has taken the time in his busy life to give us these fruits of his varied experience, and I wish him and the harp every success.

Edith Caubou, the excellent piano teacher, introduced some of her pupils in a delightful piano recital at Sorosis Club Hall on Thursday evening, March 2nd. The following excellent program was presented in a manner to reveal the industry and adaptability of the pupils and the intelligence of the teacher: Valse (Maylath), Neapolitan Folk Song, Francis Colombat, Billy Rousseau; Bird Song (Barth), March (Barth), Christian Kornbeck; By the Spring (Gurlitt), Kermesse (Gurlitt), Carrie Smith; Song of the Reaper (Schumann), The Wild Rider (Schumann), Hungarian (Reinhold), Dorothy Austin; Song of the Lark (Tschaiowsky), Valse pittoresque (Reinhold), Virginia Wardell; Valse (Grieg), Alhumeleaf (Grieg), Eldora Harrison; Menuet (Paderewski), Hungarian Dance (Brahms), Marie Kornbeck; Scherzo (Schubert), Moment Musical (Schubert), To Spring (Grieg), Eva Worst; Berceuse Orientale (Maloof), Aragonaise (Massenet), Carey Parker; Impromptu (Schubert), Valse (Chopin), Edith Boge; Prelude (Rachmaninoff), Humoreske (Levine), Yvonne Brand; La Fileuse (Raff), Hungarian (MacDowell), Elsie Otto; Hark, Hark, the Lark (Schubert-Liszt), March of the Turk (Beethoven-Rubenstein), Mignon Marsh; Barcarolle (Lizst), Polichinelle (Rachmaninoff), Catherine Nielsen; Hungarian Rhapsodie No. 2 (Lizst) (arranged for four hands), Catherine Nielsen, Mignon Marsh.

Sigmund Anker, the well known violin teacher, gave the seventh annual concert of his artist violin class, assisted by his string orchestra, which he claims to be the youngest in the world. Sarah Kreindler is concert master and Mr. Anker, director. The pupils were assisted by the following pianists: Miss Evelyn Biebesheimer, Mrs. Crystal Conrad, Miss Victoria Wallace and Miss Helen Schneider. Those who participated in this event were: John Reznik, Jehudi Meuhin, Robby Brooks, Harold Harper, Sarah Marks, Ella Keck, Frances Wiener, Israel Rosenbaum, Clara Bercovitz, Victoria Wallace, Helen Schneider, Sarah Kreindler, Tillie Brown, George Currie, Maxine Conrad, Esther Heller, Laran Ann Cotton.

LANG RESUMES DUTIES AT KOHLER & CHASE

Returns From Delightful Eastern Trip and Is Honored by Dinner From Kohler & Chase Staff—Elected Director of Trade Association

Leon M. Lang, retail manager of Kohler & Chase, has returned from several weeks' absence in the East and is delighted with his trip. In company with Geo. Q. Chase Mr. Lang visited leading piano factories, among which that of the Wm. Knabe & Co. was prominent, and investigated conditions as well as examined the instruments recently put on the market. Mr. Lang is especially enthusiastic over his visit with Wm. Knabe & Co., where he had opportunity to admire not only the fine Knabe pianos but also the Knabe Ampico, which has created such a sensation by reason of the concerts given in conjunction with distinguished artists. Mr. Lang has concluded his plans to enter upon an aggressive campaign in behalf of the Knabe piano and he has herein the full co-operation of the Wm. Knabe Co. and also of Geo. Q. Chase, president of Kohler & Chase.

During his Eastern trip Mr. Lang met Frank Bacon, the famous actor who has scored such a tremendous triumph in Lightning, and who presented him with an autograph picture. He also met George S. McManus, the well-known California pianist, with whom he went to Washington and Baltimore, in which latter place Mr. McManus made some records for the Knabe Ampico, expressing his admiration for this wonderful process, and signed a three years' contract to make records for the Knabe Ampico. Immediately upon his return Mr. Lang proceeded to enter upon a campaign of improvement and expansion in connection with the departments of Kohler & Chase, in San Francisco and Oakland, over which he now presides, and he will make public announcements presently regarding his plans and purposes.

In honor of Mr. Lang's addition to the Kohler & Chase forces the staff of this noted Pacific Coast firm gave a dinner at which the new member was enlorged and during which Mr. Lang made many friends by



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Leon Lang Showing Geo. S. McManus the Artistic Possibilities of the Knabe Ampico Reproduction at the Factory in Baltimore

reason of his sound and clean ideas and his fine sense of co-operation with all employees. Mr. Lang also wishes to announce that he will be pleased to meet all members of the profession and extend to them a hearty welcome, at the same time offering them any courtesies he may be able to extend.

Another honor bestowed upon Mr. Lang was his election to the Board of Directors of the Music Trade Association of Northern California to fill the vacancy created by the recent death of Walter S. Gannon, the following extract from the Association Notes speaking for itself: "Leon Lang, general sales manager for Kohler & Chase, was elected a member of the Board of Directors of this association at a meeting of the directors held on April 4th to fill the vacancy left by Walter S. Gannon. Mr. Lang is a man of wide experience in piano merchandising and will be a decided acquisition to the board and the association. The association is to be congratulated."

SAN CARLOS END SUCCESSFUL SEASON

Impresario Fortune Gallo announces the close of the San Carlo Grand Opera tour at Buffalo, April 22nd, after one of the most remarkably successful seasons in the history of that very worthy organization. And this, writes Mr. Gallo, in the face of a widespread depression in the musical and theatrical field which has worked severe hardships on many such enterprises. Recent engagements of the San Carlo forces in St. Louis, Detroit, Toronto and Buffalo have been of record-breaking character, the company everywhere being received with really great acclaim.

With the season of Mr. Gallo's singers barely closed, the energetic young manager is already well into his plans for 1922-23, which, he states, will be the most pretentious of the organization's existence. As usual, the coming season will open with a four weeks' engagement in New York, followed by extended bookings at the Boston Opera House, Metropolitan Opera House, Philadelphia, after which many of the principal cities between those places and the Pacific Coast will be visited.

Negotiations are already in progress for the return of the San Carlo artists to San Francisco, Los Angeles and other Pacific Coast points, the details of which will be given out as soon as completed. Mr. Gallo will visit London, Paris and his native country, Italy, leaving New York in May and returning late in July. While abroad he will, it is announced, complete negotiations

with a number of distinguished singers who will later appear in America under his management.

Charles R. Baker, for ten years business manager and press representative of the San Carlo company, is again associated with Mr. Gallo in the same capacity after an absence of two years. Mr. Baker, whose home has been in Los Angeles, has moved to New York to take up the affairs of the organization.

A DELIGHTFUL SONG RECITAL

Earlier evening was the occasion of a very delightful song recital at the home of Emmet Pendleton, the young composer-pianist, in Red Bluff in northern California. With the assistance of Mrs. Martha Tinker Godbolt, a mezzo-soprano of unusual ability, a program of eleven songs of Mr. Pendleton's own musical settings was presented. One, with words by Miss Anna Louise Barney of the State Teachers' College at Chico, was written especially for the affair. With the exception of two numbers, which were English translations from the Chinese, the words of all the songs were by Californians.

The program was made up of three groups. The first contained: (a) Out of the Ages (Mrs. Anna Blake Mezquide); (b) Under the Leaves (William Herbert Caruth); (c) The Cherry-Snows (Clark Ashton Smith). The second group was, (a) Tomorrow is too Far Away (Ina Coolbrith); (b) English Translations from the Chinese—1. Autumn Thoughts, from Liu Ch'ang (Circa 1150 A. D.), by L. Cranmer-Blyng; 2. While Roses Fall, from Wang Wei (699-759 A. D.), by L. Cranmer-Blyng; (c) Love Song (Henry Meade Bland). The last group was, (a) Lullaby (Witter Byner); (b) The Kiss (Anna Louise Barney); (c) A Memory (Ina Coolbrith); (d) The Wonder Worker (Herbert Bashford).

Mr. Pendleton's songs are quite well known about the bay region through the efforts of Miss Helen Colburn Heath. On several occasions she has sung groups of them with much success. About two years ago she gave an entire program of Mr. Pendleton's songs at the Greek Theatre in Berkeley.

An interesting bit of information was given out during the evening that Mr. Pendleton leaves for Europe the first of July to remain indefinitely. He will go direct to Southern Germany to see the Passion Play and then after visiting several places of interest, will locate in Paris for the winter to continue his theoretical studies.

COMEDIENNE FROM PARIS ODEON COMING HERE

When Francis Rogers, the New York baritone, returned from his work as a wartime entertainer in France he brought with him another of the musicians who did their bit behind the lines. This was Mona Gondre, known to the American doughboys as "four feet of fascination." She had earlier won the rank of leading juvenile comedienne in the Theatre de l'Odeon in Paris. Last season audiences in the United States became acquainted with her distinguished art, and a Pacific Coast tour has been booked for her in conjunction with Elise Sorelle of the Salzedo Harp Ensemble. Miss Sorelle appears in the dual capacity of harp soloist and piano accompanist in the programs which Mlle. Gondre will render.

Besides her English songs, Gondre gives little French ditties which she prefaces with a résumé in English. For these numbers she dons costumes chosen with an eye not only to beauty but to authenticity. One of these costumes is more than one hundred years old.

With only one interval which she spent in a hospital because of a shell wound, Mlle. Gondre served as entertainer continuously throughout the war. Her work at that time, with French, English and American soldiers, has proved in her recitals in this country to have prepared new audiences for her. She is known in the United States as the idol of the American Legion. Mlle. Gondre and Miss Sorelle will appear in San Francisco during the early fall under the management of Selby C. Oppenheimer.

MUSICAL RECITAL

A large audience enjoyed the program rendered by the music pupils of the Immaculate Conception Academy, at St. James Hall, on Sunday, February 26th. Several very gifted young students participated in this program and specially notable work was performed by the two graduates, Miss M. Miller and Miss L. Drioton, who were awarded diplomas and medals for completing their music course at the academy. They both played Liszt numbers as solos, which enraptured their audience. Miss Madeline Sacre, a former graduate of the academy and a very brilliant pianist, rendered two solos, which were enjoyed even more than the rest. She played them with much skill and brilliancy that brought an ovation from the audience. She seems to converse with them with the piano, and the flood of music, the beauty of tone, the delicacy of touch and the fine technic interpret in a rare manner the works of the masters. Miss C. Rauhut, the well known violin instructress, is at the head of the Immaculate Conception Academy violin department, and her students acquitted themselves creditably on this occasion.

Mrs. Lorraine Ewing, the successful young pianist, will leave for Chicago, Detroit, New York and Denver in the near future and will return by way of the Canadian Rockies in time for the new season.

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DOROTHY DUKES' 'CELLO RECITAL

Artist Pupil of Arthur Weiss Delights
Large Audience with Well Chosen
Program Skillfully Presented

Miss Dorothy Dukes, 'cellist pupil of Arthur Weiss, gave an excellent recital at Sorosis Club Hall on Friday evening, April 28th. A large audience was in attendance and the young musician has every reason to feel much gratified with the artistic success that crowned her splendid work. The opening number of the program consisted of Saint Saens' concerto in A minor in which the young artist exhibited her numerous qualities as a technician and interpreter. Mrs. Martha Dukes Parker played the piano part in a manner well worthy of serious consideration and revealing fine musicianship as well as technical skill.

Miss Dukes proved beyond a doubt that she has been the recipient of an excellent training, for her tone is firm, elastic and true and her phrasing exhibits intelligence as well as artistic taste and adaptability. Technically Miss Dukes has mastered the various intricacies of the instrument, obtaining smooth effects in the runs and overcoming the various difficulties of double stops and staccato playing with ease and thoroughness. Both in her interpretation of the Saint-Saens concerto and also in the shorter pieces by Bach and Popper, Miss Dukes revealed fine expression and shading, showing that she has grasped the purpose of 'cello interpretation in a manner pleasing to serious music lovers.

Specially worthy of commendation was Miss Dukes' grasp of the Boellman variations, an exceptionally difficult work both from a musical and technical standpoint, and the spontaneous and genuine applause that rewarded her in this as well as all other compositions proved beyond a doubt that she won the hearts of her audience. Both Miss Dukes and Mr. Weiss have every reason to feel gratified with the concert, for it certainly justifies the young 'cellist and her friends to look forward with great pleasure to a brilliant future. Robert Sax, the tenor, added to the enjoyment of the listeners by contributing two groups of representative vocal solos by Rubinstein, Sullivan, O'Hara, Spross and Sancker.

HOLY NAMES COLLEGE PRESENTS
PUPILS

Holy Names College of Music presented four excellent students in a recital at College Auditorium, Lake Merritt, Oakland, on Monday evening, May 8th. A delightful program had been prepared for this occasion, and notwithstanding the rainy weather quite a large audience was in attendance which did not fail to give expression to its pleasure by frequent enthusiastic outbursts of approval. The work of the students deserved the encouragement bestowed upon them. They were sure of themselves, played without nervousness or fussiness, succeeded in lending purpose to their work and exhibited poise and natural deportment.

Guadalupe Hernandez played Caprice Valse (Ricardo Castro) and Turkish March (Beethoven), exhibiting digital facility of a smooth and clean character, while her sense of rhythm and melody enabled her to give adequate expression to the musical meaning of the work. Margaret McCarran interpreted a harp solo entitled Aeolian Harp (Hasselmans), investing it with ringing tone and brilliant technical skill really remarkable for one so youthful. She also phrased the composition in a manner revealing varying sentiments.

Eleanor McAllister chose as her vehicle of expression on the piano Dance of Gnomes (Liszt) and Prelude Dramatique (Ketelbey). The difficult runs, octave work and legato playing contained in these compositions were negotiated by this young musician with adherence to clearness of expression and musical instinct. She was surely entitled to the enthusiastic reception accorded her. Dolores Gaziola sang Mendelssohn's Maid of Ganges with an unusually well trained, flexible and "silvery" soprano voice, concise diction, and pleasing poetic shading. She was ably accompanied on the piano by Bernice Kisich.

Nadine Breier revealed unusual flexibility of fingering and a most intelligent mode of phrasing in her interpretations of The Lark (Glika-Balakirew) and the famous Leschetitzky arrangement of the Lucia Sextet for the left hand, in which latter she proved specially entitled to praise and commendation. Lucille Jen-

kins and Marie Murray, violins, Margaret McCarran, harp, and Mary McCarran, piano, gave a most enjoyable rendition of d'Ambrosio's Caconetta op. 6.

Angelica Alfaro interpreted Silver Spring (Mason) and Ballade op. 47 (Chopin) with limpid touch and unusually poetic coloring. Indeed, Miss Alfaro acquitted herself most creditably and reflected favorably upon her own talent and industry as well as the efficiency of her teachers. Marie Murray played Brahms' Fifth Hungarian Dance with a rhythm and technical skill that brought out the singular style of this work forcefully. She was heartily applauded. The program ended with an effectively played interpretation of Cone's Marche Orchestrelle op. 16 for two pianos by Nadine Beyer and Eleanor McAllister, both of whom played excellently in ensemble and brought out the vivid and dignified character of the work.

The faculty of the Holy Names College of Music are entitled to hearty commendation for the splendid and thorough work exhibited by the students on this occasion.

THE NASH CONCERTS

The Nash Ensemble will give its third concert of the season in the St. Francis Hotel Colonial Ballroom on Tuesday evening, May 16th, at 8 o'clock. The following program will be presented: Quartets for piano, violins and bassoon—Quartet in G (Emanuel Bach), Quartet in G (Pergolesi), first time in San Francisco, Sigismondo Martinez, Miss Carolyn Augusta Nash, Orley See, Eugene B. La Haye; Sonata for piano and violin (Cesar Franck), Orley See, Miss Carolyn Augusta Nash; songs for tenor—Ye Dear Fleeting Hours (Dargomijsky), Chanson Triste (Duparc), Di Te! (Tirindelli), Mr. Antonino Minutoli-Pellagrino, Miss Carolyn Augusta Nash at the piano; bassoon solo—Andante and Rondo Ongarese (Von Weber), Mr. Eugene B. La Haye, Miss Carolyn Augusta Nash at the piano; violin solos—Adagio from the 4th Concerto (Vieuxtemps), Pierrot Serenade (Randelger), Humoresk (Toradini), Miss Carolyn Augusta Nash, Mr. Sigismondo Martinez at the piano; Songs with obbligato—Elegie (Massenet), Astro d'amore (Robaudi), Antonino Minutoli-Pellagrino, Eugene B. La Haye, bassoon, Miss Carolyn Augusta Nash at the piano; Variations for piano, violin and bassoon (Beethoven), Orley See, Eugene B. La Haye, Miss Carolyn Augusta Nash at the piano.

ALCAZAR

The Boomerang, which enjoyed a long run at the Belasco Theatre, New York, and recently toured the Eastern cities, but has never been seen here, will be produced at the Alcazar beginning Sunday matinee, May 14th. It is a delightful love comedy of American life crammed full of merriment and its situations contrived in a manner to give the utmost pleasure and amusement. Moving along a plane of light and playful fun with just a touch of farce, it is breezy, full of high spirits, with quick flashes of wit. The story is clean and wholesome, cleverly told with a genuinely human touch and arouses the interest of the audience from the beginning.

Two distinct love tales are unfolded in the Boomerang and Gladys George and Dudley Ayres will be the center of one of them. Indeed, the play affords the Alcazar's leading people delightful roles as well as containing good parts for all of the other members of the company.

PORTLAND ORGANIST IN OAKLAND

Mrs. A. B. Gillis, pianist and organist, has come here recently from Portland, Ore., to join the local musical colony and is making her home for the present in the Lakeside Apartments. Mrs. Gillis was a student under the personal direction of Leschetitzky of Vienna, having as classmate Clara Clemens and Ossip Gabrilowitsch, and of the Klindworth Conservatory of Berlin. She has a personal letter signed by Leschetitzky stating that she was accepted by him as a student. The musical world is aware of the fact how difficult it was and how much piano mastery had to be shown in advance before the great Leschetitzky would accept anyone as a student. This ordeal was successfully passed by Mrs. Gillis. In Portland Mrs. Gillis served as organist and choir director of St. Mary's Cathedral. She now resides at 159 Lakeside Apartments, Oakland, Telephone 4982.



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Significant Piano Music

By ROSALIE HOUSMAN

We Americans appear to be so interested in songs that we scarcely know or realize that a whole new school of piano music is gradually developing in our midst. The publisher's catalogues are crowded with songs, but scattered in between are treasures for the concert pianist, of which he seems, as yet, unaware. So I have segregated quite a number from various lists, to give my readers a bird's eye view of the new available material.

Each month Schirmer's send out a list of novelties, and usually there are many songs among them. It is out of the scope of this article to more than touch upon the material sent in, but I am glad of the chance to bring a few of them to your attention. Of course there are art songs as well as those more suited to the teaching repertoire and several appealing ballads. Of the first, let me call to your notice two new songs of Marion Bauer, who has, up to now, figured only on the A. P. Schmidt catalogue. These are *Roses Breathe in the Night*, for high voice, and *Night in the Woods* for medium. The former is an exquisite love song with a delicate harp-like accompaniment, which is so in the mood of the poem. The other song is in graver mood, simple with the dignity of the quiet of evening, and more descriptive than other songs of Miss Bauer's have been. Of the two, it is my personal choice. John Prindle Scott has two new ones—*One Gave Me a Rose*, and *Maid of Japan*—sure to please those who care for his music.

Dagmar de Corval Ryhner, whose father was the head of the music department at Columbia University for so long, sends two unusual songs. In her choice of poems she is iconoclastic, and she fits poem and music together in natural fashion. Her idiom is of the minute, yet sounds spontaneous. The *Cyprian Woman* is a big, dramatic song, intense and fervent; we have only too few of that quality, and are glad to welcome one as unafraid as this. *An Piano*, dedicated to Muratore, is a tenor's joy. It is less original than the other, more a concession to the obvious, but it is, after all, most effective, and well written. George Chadwick give us *The Voice of Philomel* and we are glad. It bears the dedication to Mme. Homer, and is worthy of the greatest of our contraltos. Only a master musician could have given it to us.

Two old folk songs are given us in splendid concert arrangement, in the old Irish *Would God I Were The Tender Apple Blossom* and old French *Les Troues Capitaines*. These were made by Frank Bibb, whom we already know for his remarkable accompaniments as well as songs. The former is the lovely old Irish air which Grainger calls *County Derry* and has so beautifully arranged for piano. Mr. Bibb harmonizes it a little differently, and keeps the folk quality, and in the other song, which is our old friend *En passant par la Lorraine*, he gives each verse an accompaniment in keeping with the text. Throughout he has had the reticence so seldom found in the treatment of the older material. These are worthy to stand by the classic ones of Gustav Ferrari, who is the most skillful adapter of these songs I know. I have seen Horace Johnson's name before on the Fisher lists, and now find four here. Of them all, the strongest individual expression is to be found in his *Dirge*, and the other three are ballads, with more harmonic freedom than one is accustomed to finding there. They are spontaneous, musical and worth investigating.

Richard Hageman has two new things, *Nature's Holiday* and *Charity*. You may be sure the accompaniments are difficult. Mr. Hageman runs true to form. *Charity* is not so bad, but it will take the co-operation of two sure-footed artists (if I may use the paradox) to do the former as it should be given. It demands an extremely flexible voice, as well, and it is dedicated to Miss Garrison, who can do it. It is full of all the tricks and joys of coloratura, and will fascinate an audience.

Gabriele Sibella, who has written such charming songs, has several new ones which should add to his reputation as composer. They are all Italian in quality, unmistakably so, and always grateful to the singer. Take, for example, *La Follia*, or the *Bacio Morto*. They are tinged with Italian opera, as we now hear it, not

that they are directly reminiscent of Puccini, but if he had not written, neither would Sibella have, as he has done. The *Canzonetta*, a folk song in style, is very spontaneous, and I like it immensely. Sibella's songs will make excellent teaching material, as his keen understanding of the voice is rare, and no matter how operatic the underlying feeling is, it is never common.

To come to more popular songs, let me tell you that Gifon has a batch of three and another *Spiritual—Run, Mary, Run*—which will add to his list of admirers. The three are to poems of Mary Wardell, and are love songs. Here's luck to them! Two Neapolitan songs by Salvatore Cardillo, a *Barcarolle*, and *Oi, Luna*, have just that swing and local color you expect. They are grateful to do, melodious and simple, from every angle. Tenors will appreciate them nightly. *Stars*, by Harriet Ware, is dedicated to Schumann-Heink, and is a setting of Joyce Kilmer's poem. It has a devotional cast, and will appeal especially to the emotions. Miss Ware has given it the right setting. Last but not least, let me pause a minute to speak of the Chinese Cycle of Dirk Foch, which though they have no Oriental color, are interesting songs. They are in way like the inimitable Carpenter songs, as I feel Mr. Foch is more allied to the Straussian idiom. These are artists' songs, and form a complete and delightful group for the concert program.

Novelties for Violinists

In the recent novelty list, from the house of G. Schirmer (the seventh since they began to call their recent issues "novelties"), are some things of special interest to violinists. Of paramount importance are two volumes of Otakar Sevcik, Op. 7, preparatory Trill Studies. They are edited by Louis Svecenski, which bespeaks their merit and practicability. Sevcik is one of Europe's most famous teachers, Kubelik's master, to mention but one of his illustrious pupils, and is now teaching in Rochester at the Eastman Conservatory, though his remaining over here is at best, temporary. They are to be used, as soon as the pupil has reached the Op. 1 (1st book) of the Kayser studies, and he can continue them as long as he devotes himself to perfecting a clean sounding trill. The books begin at the most fundamental principles, and it's just in this that their greatest value lies. Conscientious study will insure a clear technical equipment, and be of the greatest use in all violin literature.

In Samuel P. Lockwood's *Scales* issued in the Scholastic Series, are included scales of all sorts as well as a series of model exercises for scale and trill study. The advantages of this particular book lie specially in the fact that the scales are studied according to position (from the very simplest) and that all sorts are included in various rhythms. A point of special interest is the use of the fourth finger in the fingering of the scales, to train pupils in its use instead of constantly using a neighboring string. Pupils and teachers should be glad of this splendid edition. Hannab Smith, known for her charming piano and violin music, has some which will especially attract the beginner. They are *Eight Recreations on the Open String*—utilizing only these notes to simple effect accompaniments. They bear attractive titles, which are so helpful for the tiny fiddler. Among them I may cite *Sunday Morning*, *May Day Dance*, *Holiday March* as index to their character. Friml's *Vision D'Amour*, a love song, comes in a violin edition as well as for piano, probably the original. Its melody will appeal to an average audience, especially in a darkened movie theatre.

The organ transcriptions include an *Intermezzo* of Fibisch, and an *Overture in C Minor* of Thomas Adams, who died in 1858. It is very pretentious, not specially interesting music. The sacred list has another from the fertile pen of John Prindle Scott, *Consider the Lilies*, an average solo, of moderate difficulty, and also Pearl Curran's setting of the 23d Psalm, issued for both high and low voice. The two old dances *Olden Times*, by Thomas Grisella, are delightful, of medium difficulty and should cultivate a taste in the young pianist for his Bach for which they serve as preparation. I cannot say whether I prefer the minuet to the *Bourée*. I do know that I shall enjoy teaching both and I think the student will like their rhythmic decisiveness.

The list of songs is less than usual—the average though higher than usual. At the head of the list is one of the late Campbell Tipton's *Day's End*. It is modern, bristling with difficulties of every sort, but of a real and big dramatic power, which will well repay

the singer and the accompanist who, too, has his hands full, for the many hours which they will need to give the song its proper interpretation. Two poems of Frances Lowell have moderately difficult settings by Wm. Dichtmont—*South Wind*, of brilliant color, and *Consolation*, a tender sort of song. They should be welcomed by the progressive teacher. And how lovely it is to find as beautiful a thing as *Tonight*, of Alice Barrett. She has a delightful melodic line, always glowing, round and expressive. Her piano idiom is native to the keyboard, and all she does is fine in purer sense. It is a great pleasure to discover a gem like this and I know others will also appreciate it. The poem is word music, too, from the pen of Sara Teasdale.

Among the piano pieces are several of decided teaching advantage. Theodora Dutton sends two, *Punchinello's Dance* and *The Young Highlander*, not difficult, and pleasing. *Arabesque*, of Frank Ward, is more pretentious. In the regular Schirmer Library are two volumes—*First Lessons in Bach*, compiled and edited by Walter Carroll. He has taken bits from the suites, fingered them well, and interested the pupil, so I see it, in the composer. One can use these books rather early in the student's progress, as they represent a fairly well graded grasp of Bach, and the pupil should know this music as soon as he can grasp it technically and mentally. The organ music are further transcriptions in the series, these being melodies of Fibisch, arranged by Geo. Nevin. Carl Dittion has taken an old negro melody and made a good piece of it.

THOMAS FREDERICK FREEMAN

Since coming to Berkeley some seven or eight years ago Thomas Frederick Freeman has become known as one of the most competent of the Bay City musicians. His progress has been gradual, since both by temperament and conviction he is not one to employ sensational methods of advertising. Nevertheless, because his work has been based upon qualities of thorough musicianship, it has been its own recommendation and has acquired for him the position which he now holds. Mr. Freeman's activity as a pianist has been varied. He has concertized frequently in and about the city of his residence both in ensemble and as soloist. As a member of the Philharmonic Trio he appeared in the former capacity with Orley See and Wenceslao Villalpando. His connection with the University of California Extension Division Concert Direction has carried him to all parts of the state.

As a composer Mr. Freeman's work is receiving recognition which is more than local. Percy Grainger wrote concerning his *Carillon a la Noel*: "Your composition is most musical and must sound very sonorous and beautiful when properly played." During the Berkeley Musical Festival held in the Greek Theatre in September, 1921, Mr. Freeman played a group of his own compositions on the program of Berkeley composers, the only pianist to be thus represented. On the 25th of February, 1922, an esthetic episode called "In the Mandarin's Jewel Box," for which he wrote the interpretative music, was presented in the Twentieth Century Club House in Berkeley. The collaborating artists were Jean Campbell Macmillan, author and reader, Lucille Cavanagh (Mrs. Walter Leimert), dancer, and B. Northcott Helph, light and color artist. Mr. Freeman is at present occupied with a concerted piece for piano and orchestra which he hopes to present in the near future in San Francisco or Los Angeles.

Public school music has always occupied a portion of Mr. Freeman's time. Beside having taught in the schools for several years he has written operettas—both words and music—which have had numerous presentations in this part of the state. He is now in negotiation with an Eastern publishing house which will probably bring out one of his operettas next fall. Mr. Freeman finds time along with his other duties to write an occasional article on musical subjects, one of which will appear in the May issue of the *Musical Observer* of New York. The editor has asked for several others which will follow the first at intervals of a month. The interests of the Music Teachers' Association, both state and county, have claimed Mr. Freeman's attention for several years. While this has been largely a labor of love, he has been glad to help forward the cause of the association in any way possible, since he believes that it is through the music teacher that music receives its chief impulse.

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| Assets | \$71,861,290.62 |
| Deposits | 68,201,289.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,050,000.00 |
| Employees' Pension Fund | 371,753.46 |

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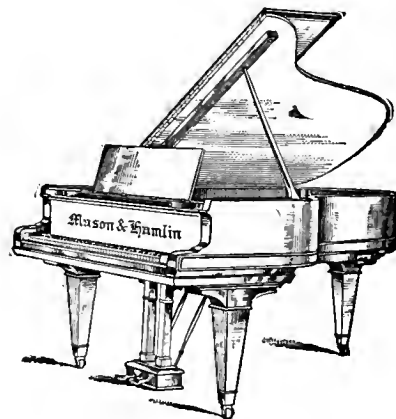
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VOL. XLII. No. 8

SAN FRANCISCO, SATURDAY, MAY 20, 1922.

PRICE 10 CENTS

OPEN-AIR OPERATIC FESTIVAL AT STANFORD STADIUM

Palo Alto To Be the Scene of Grand Outdoor Music Feast During Early June—Pagliacci, Carmen, Faust and Ballet Divertissements to be Presented—Giovanni Martinelli to be Stellar Attraction—Maestro Merola, the Renowned Operatic Conductor Will Be the Guiding Star of the Great Event.

By ALFRED METZGER

Although the newspapers have recorded the plans for a pretentious and extraordinarily ambitious enterprise in the form of a great outdoor presentation of grand opera at the Stanford Stadium in Palo Alto, the truly immense significance of this undertaking has not yet been fully set forth. As a matter of fact this is the first real attempt to inaugurate magnificent annual open-air music festivals in California on a par, both financially and artistically, with the greatest music festivals given in the world. Furthermore this also represents the foundation stone upon which San Francisco's permanent operatic organization will be eventually erected. If Gaetano Merola is successful in his ambitious aims, which have their beginning in Palo Alto early in June, then plans will be immediately formulated to organize a permanent opera organization for

Martinelli, the Metropolitan Opera House star, who by many is regarded as Caruso's successor at the great opera temple; Vincent Ballester, formerly with the San Carlo Opera Co., and more recently a member of the Chicago Opera Co., a baritone of the rarest beauty and artistic expression; Leon Rothier, basso of the Metropolitan Opera Co., than whom there is no finer vocal artist on the operatic stage; Ina Bourskaja, the distinguished Russian mezzo soprano, whose Carmen created such a sensation at the Columbia Theatre recently, and who has just been added to the New York Metropolitan Opera House forces; Bianca Saroya, who was here with the Gallo forces and whose ringing, clear and true soprano voice has gained her artistic laurels in most of the important European opera houses.

It is impossible to gather together a finer array of operatic artists for a finer cause. If there is inherent

with a lack of co-operation, has stood in the way of San Francisco becoming that music center of the West to which its taste, its culture and its wealth entitle it to.

Now comes Gaetano Merola with a plan the very audacity of which should appeal to every red-blooded lover of art. Here is a chance to join forces to get twenty thousand people to travel from thirty to fifty miles to hear grand opera presented in ideal fashion in the open air under the velvet star-lit sky of California within the shadow of one of the greatest educational institutions of the world. Does this wonderful opportunity not appeal to your imagination? Can you sit still calmly and argumentatively when you hear of people so thrilled with the possibilities of music and California to suggest such daring exploits? Does not your blood tingle with the idea and do you think you wish to be among the few who remain at home when the whole musical community travels many miles to enjoy the thrills derived from the advance guards of a grand idea? Surely there must be enough warmblooded and warm-hearted musical people residing in Northern California to send fifty thousand of them to Palo Alto to rejoice in the first truly ambitious open-air music festival ever given in this glorious State.

MABEL RIEGELMAN ADDS TO TRIUMPHS

Mabel Riegelman, prima donna soprano of the Chicago Grand Opera Company, who has been having such success in concert on the Pacific Coast during the present season, sang the closing concert for Music Week in



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San Francisco, backed by sufficient capital to make it self-sustaining and organized with the idea in view to make this company the nucleus for an operatic institution to be installed in the opera house to be finished within three years from now.

These are, as a matter of fact, the important fundamental reasons why this grand operatic open-air festival should receive the combined support of all musical elements, and why all the communities of Northern California ought to combine to back Mr. Merola in this ambitious and glorious enterprise. The festival spirit that is behind this movement and the worthy cause for which the profits of the festival are to be devoted are also factors worthy of serious consideration. But above all it is the grandeur of the project—the possibilities of the success of it—which should cause all musical people in this part of the State to rally around this enthusiastic leader of musical enterprises and back him in every possible way so that this operatic festival will unquestionably be a financial success.

For the first time in the history of music in California resident artists are being recognized in an enterprise of more than purely local dimensions. The cast includes such excellent resident artists as Georgiana Strauss, mezzo soprano, Marsden Argall, baritone, and Doria Fernanda, while not a resident artist, is nevertheless an artist of California origin. Among the artists of national and international reputation not associated with California art circles are: Giovanni

in the Californian the genuine love for music which is usually put to his credit then he will find it worth while to summon up his enthusiasm and travel from a radius of between thirty and fifty miles with Palo Alto as the center to the Stanford Stadium and crowd that place on the evenings of June 3, June 7, June 10 and June 16, when Pagliacci, Carmen and Faust will be given. The Pacific Coast Musical Review for years has been advocating the cause of summer music festivals. It will be found by music lovers and the profession that these open-air music festivals will stimulate an unbelievable interest in music, and the summer, which so far has been very dull, with the only exception of the California University summer session, will receive a tremendous impetus and everyone affiliated with musical enterprises, whether they be educational or commercial, will change into one of the liveliest seasons of the year. Our musical life needs such a stimulant.

The whole trouble with residents of San Francisco and its surrounding cities has been a skeptical attitude toward great enterprises fostered within the limits of our own communities, while our well-to-do people would not think anything about guaranteeing \$200,000 for a two weeks' opera, they hesitate to guarantee \$100,000 for a six months' symphony season. While they spent hundreds of thousand dollars on organizations traveling through the country and paying us a brief visit, they express unwillingness to devote even a fraction of such amount for an enterprise just as good, or even better, which is conducted by local forces. This, coupled

Stockton, California, with unusual success.

On Saturday evening, May 6th, 1922, Miss Riegelman radiophoned a program to Honolulu from the Stockton Evening Record broadcasting station of the Portable Wireless Telephone Company. Criticism thereafter said that Miss Riegelman's radio program, which has already been reported in from numerous receiving stations, "will go down in radio history as the best thus far attempted—in arrangement, in modulation, and consistency, all of which are demanded of successful broadcasts." The Stockton Evening Record of May 8th, 1922, speaking of Miss Riegelman's concert at the auditorium on the evening of May 6th, says:

"The unqualified success of Stockton's first music week was crowned Saturday evening with the supremely beautiful concert by Mabel Riegelman, prima donna soprano, and her pianist, Miss Constance Mering of Sacramento, at the auditorium.

"Magnetic and appealing in personality, possessing a voice of superlative clearness and sweetness, dramatic to such an extent that her entire nature seemed transformed to fit the mood of each song, Mabel Riegelman won resounding applause during the entire evening.

"She sang a group of French songs, one of English and one of French and English. Her French songs were deliciously delicate and charming. The singer was especially pleasing in conveying the idea of mother love and in her adorable interpretation of child nature. The Cuckoo song was given one encore and the aria from the Firefly in conclusion."

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TWENTY-FIRST YEAR

HERTZ RETAINS CONDUCTORSHIP

Every unselfish admirer of the best in music read with rejoicing the official announcement of President John D. McKee of the Musical Association of San Francisco that Alfred Hertz has been re-engaged as conductor of the San Francisco Symphony Orchestra for the season of 1922-23. And just to prove that we place the good of music above personal pride we gladly devote to this decision the place of honor on this editorial page although the Pacific Coast Musical Review was not considered worth while to be informed officially of this matter like the daily papers in this city. But from the very foundation of this paper we have constantly striven to work for the best interests of the musical public and profession—many times at a financial loss—and the stand we have taken for years in behalf of the symphony orchestra has been one entirely based upon the greatest good to the greatest number.

The re-engagement of Mr. Hertz, according to our humble opinion, was the only possible means of saving the symphony situation. While we heard many rumors regarding the possibility of a new conductor, and the willingness of certain prominent social elements to make up any financial losses which the failure to engage Mr. Hertz would entail, upon thorough investigation we found that there was never the slightest foundation for these rumors. No efforts had been made to engage another conductor. Indeed, there was no available one in sight. The people who were reported to have offered that mythical financial assistance absolutely denied having done so when approached directly on that subject. On the other hand if notwithstanding the public demonstration and the sudden increase of guarantees—based beyond a doubt in the majority of cases upon a mental reservation that Mr. Hertz would remain—it had been decided to accept Mr. Hertz' resignation, we are in a position to know that the financial loss sustained by such action would have made next season's concerts absolutely impossible. And this is the plain truth.

We furthermore discovered that the opposition to Mr. Hertz is not by far as formidable as rumor would have had us believe. If you reduce this so called opposition to a half dozen leaders with a scattering of disgruntled and dissatisfied people in lamblike imitation you have about the entire strength of this so called "split" in our musical community. On the other hand you have virtually the entire musical public, the

guarantors of the Symphony Orchestra, the serious portion of the musical profession and students and indeed everybody who places music above personal motives on the side of Mr. Hertz, which means the entire community, for there is no problem be it artistic or commercial that does not find a certain amount of opposition in any community. We found upon further investigation that even the opposition was not united in its attitude, for really no one has anything to say regarding Mr. Hertz' musicianship and efficiency as symphony conductor. So that in permitting Mr. Hertz to go there was everything to lose while inducing him to stay meant everything to gain.

We desire above all to dissipate the wrong impression certain people seem to have regarding lack of harmony within the ranks of the Musical Association of San Francisco. As far as we could find out there is absolutely no dissension regarding the advisability of retaining Alfred Hertz as conductor. If there is someone he is surely a genius in keeping a secret. And as long as the Musical Association of San Francisco and the musical public want Mr. Hertz to continue as symphony leader, it is nothing short of presumption, officiousness and selfishness to insist that everybody ought to give up his or her enjoyment and pleasure in order to please a few people who would most likely object anyhow no matter what changes were made. For the first time in the history of music in San Francisco the general public has taken an interest in symphony concerts under Mr. Hertz' guidance. Sixty thousand people listen to the symphony orchestra during the course of a season. Repeatedly the huge Civic Auditorium is packed when a popular concert is given. If anyone entertains for a moment the idea that the departure of Mr. Hertz and the substitution of someone else would retain this support to a certainty does not know the tender thread upon which public support and admiration hangs and how long it takes to earn and retain it.

Unquestionably misled through the presentations of interested parties the Argonaut some time ago urged upon Mr. Hertz to insist upon his resignation being accepted, even though his friends advised him to withdraw it. The mere suggestion of such an unwise action in a paper that usually is so careful in its expression of opinion proves beyond a doubt that the Argonaut did not have even the slightest inkling of the true situation. That paper was made to understand that there was a split in the musical community and that Mr. Hertz' retention would widen this breach and consequently would prove of injury to musical progress in this community. The paper therefore advised Mr. Hertz to heal the wounds by eliminating himself from the controversy and permitting the supposedly two irreconcilable factions to dwell together in love and harmony.

Of course these editorials in the Argonaut were written without the slightest familiarity with the actual state of affairs. There never was a split in the community regarding our symphony leader. On the contrary if Mr. Hertz had insisted upon resigning in the face of the overwhelming homage and ovation given him during the final symphony concerts of the season there would not only have been a real split in the community, but there would have been a deluge in which the symphony orchestra would have perished. We make this statement with deliberation and full knowledge of the actual state of affairs. Regarding differences of opinion they arise in any organization whether it be fraternal, commercial, artistic or laborite and if every time a few dissatisfied members would be able to cause the resignation of a satisfactory leader, then no one worthy of the position could ever be induced to accept a position involving responsibility.

We admire Mr. Hertz for reconsidering his resignation, because he discovered that San Francisco wants him. No symphony conductor ever received the public homage accorded Mr. Hertz—not the tribute of a few personal friends, but the loyalty of the entire community, and he would indeed have been inconsiderate and ungrateful, if he had turned a deaf ear to the universal appeal. We predict that the 1922-1923

season of the San Francisco Symphony Orchestra will be the greatest in its history, that the amounts for subscription and tickets will exceed those of any season so far, that the attendance will be greater than ever, that the concerts will be superior in artistic character than they have ever been, and that at the end of next season the public and members of the Musical Association will be so enthusiastic and so glad that no change was made that no controversy will ever arise again.

MME. SPROTTE AND SEVERI AT CALIFORNIA

**Distinguished Contralto Creates Universal Enthusiasm—
 The New Musical Director Heartily Welcomed
 and the Recipient of a Cordial Ovation**

By **ALFRED METZGER**

There was a gala day at the California Theatre last Sunday when Gino Severi, the genial and musicianly young orchestral leader, found the ambition and aspiration of his successful musical life crowned with his appointment as musical director of an orchestra of sufficient size to realize some of his musical dreams. The festive character of the occasion was enhanced by the appearance of Mme. Anna Ruzena Sprotte, the eminent contralto, whose voice and art belong among the foremost expositions of vocal expression in the world. The combination was sufficient to attract an unusually large audience to the California Theatre on a day that tempted practically everyone into the out-of-doors, for it was a summer day of such extraordinary beauty that a strong pull was indeed necessary to keep several thousand people in a theatre.

Nevertheless, Mr. Severi's debut as a full-fledged orchestra leader found a big house in attendance that changed from a "Missourian" attitude of "You-show-me" to a complete capitulation to the musical skill of the new conductor and to his artistry as a soloist. Mr. Severi from the very beginning of the program made the impression of being heart and soul in his work. He revealed at once an inborn musicianship that transmitted his own enthusiasm to his orchestra, which consists of the best material to be obtained in San Francisco. We were glad to find "among those present" our good friend Gyula Ormay, than whom there is no finer musician nor better pianist anywhere. And he had ample opportunity to display his skill during the course of the program.

We must confess to a certain gratification at finding Mr. Severi in possession of a long-wished-for position. And by this we do not mean to reflect in any way upon anyone who may have preceded Mr. Severi. But we feel that a musician of such unquestionable natural adaptability and genuine musicianship as Mr. Severi, who was willing to undergo disappointments time and time again, and who gritted his teeth during times of adversity continuing to fight for his rights, deserves to succeed. And we are further pleased to note that the public has recognized his efficiency, for before the program was half over the audience was with the new conductor and applauded him with every ounce of energy and enthusiasm at its disposal.

Mr. Severi's greatest asset is his uncompromising sincerity. He forgets everything in his sole endeavor to bring out the finest details and emotional effects from a composition. His climaxes reflect power and virility. His lighter touches express poetry and sentiment. Of course, under the handicap of limited rehearsing, Mr. Severi may not be able to achieve the results he craves, but he certainly accomplishes wonders and stirs his auditors to the very depths of their hearts. And this is, after all, the principal mission of an orchestra leader. While the program contained several numbers, we found his vigorous interpretation of the Faust Fantasia the finest example of his musicianship. It was emotionally, rhythmically and from an ensemble standpoint beyond a doubt a very delightful interpretation.

Mr. Severi introduced into his Sunday morning program a certain element of novelty by taking up his violin and playing with the orchestra a selection of Hungarian folk songs by Lehar in a manner that increased the admiration of his audience for him. He proved himself as splendid a violinist as he had already done in the capacity of conductor. His tone is flexible and true. He played with vim and artistic judgment. His technique proved flawless and his phrasing was charged with the deepest feeling. It is evident that Mr. Severi absolutely sinks his entire personality into the work he is doing and thereby achieves the maximum results from every ounce of energy he devotes to his art. It was in this composition wherein Gyula Ormay demonstrated his artistry as pianist in the highest degree.

It was indeed fortunate that such an auspicious occasion should be reinforced with the appearance of Mme. Anna Ruzena Sprotte, than whom there is no finer artist anywhere. The possessor of a robust, mellow and resonant contralto voice of transcendent beauty, Mme. Sprotte infuses into her interpretation an intelligence and emotional depth that stirs her hearers to the very soul. Her enunciation is so delightfully clear and plain that every syllable can be understood. Her interpretation of Wagner's Traueme was the essence of musicianship and artistry, and we can not imagine a finer conception of this beautiful song than the one Mme. Sprotte so effectively transmitted to her hearers last Sunday morning. She accentuated the more dramatic phases of the song and permitted the finer poetic shades to scintillate in softer colors. Every sentiment expressed by the composer found its reflection in the thoroughly com-

(Continued from Page 3, Column 3)

prehensive and intellectual executive art of the singer. Mme. Sproutte enthused her hearers so much that they insisted upon overwhelming her with the tribute of an ovation.

As a second number Mme. Sproutte sang Gertrude Ross' fine dramatic composition, Dawn in the Desert, obtaining from this work that thrilling climax which never fails to arouse spontaneous applause. After the conclusion of this work the audience insisted upon still more, and Mme. Sproutte sang in an exceedingly emotional manner a song about mother, appropriate to the day. She scored a veritable sensational triumph.

PRESSER ANNOUNCES BOOK BY MRS. BRANDT

In the May issue of the Etude we find among other announcements of new publications the following regarding Science of Modern Pianoforte Playing, by Mrs. Noah Brandt:

Readers of this publication who have followed the very practical articles of Mrs. Noah Brandt, will be delighted to know that she has made a book upon piano playing. Mrs. Brandt has for years been one of the leading teachers on the Pacific Coast and is a disciple of Dr. William Mason. The best testimony as to the excellence of his influence has been found in her pupils, notably in the work of her daughter, Enid Brandt, who, a few years ago, astonished European musical centers by her virtuosity when little more than a child. Her tragic death, as the result of a contagious disease, forced Mrs. Brandt into retirement for some time, but she felt that the theories she had evolved should be put into permanent form and the forthcoming book is the result. The advance of publication price is 50 cents.

Naturally all advance publications are sold at a discount, inasmuch as they appear in less expensive binding. They are intended as an introduction, the price being naturally raised when the advance edition is exhausted. The final price of this interesting, though brief treatise will probably be two or three times the price of introduction. Anyway the numerous friends and admirers of Mrs. Brandt will be glad to hear of her well merited success and national recognition.

POLYTECHNIC HIGH GIVES LIGHT OPERA

The Opera Class of the Polytechnic High School of San Francisco gave two performances of The Chimes of Normandy on Thursday and Friday evenings, May 11th and 12th. There was a large attendance and genuine enthusiasm prevailed throughout the course of the two performances. Harriette Merton as Serpolette, Audrey Farncroft as Germaine, Harry Frank as Gaspard, Bert Person as Henri were the principal characters and all exhibited fine voices and acted naturally and quite effectively. They all scored individual successes.

The complete program was as follows: Serpolette—Harriette Merton; Germaine—Audrey Farncroft; Gertrude, Mannette, Jeane, Suzanne, peasant girls—Claire Winter, Ruth Painton, Evelyn Brown, Helen Lettich; Gaspard—Harry Frank; Henri, Marquis de Corneville—Bert Person; Bail—Ray Gibbons; Notary—William Mahar; Assessor—Chas. Matzen; Registrar—Chester MacPhee; Sailors, Servants, Maids, Villagers, etc.

Personnel of Chorus—Ramona Attkisson, Thelma Beyer, Edith Boge, Alpha Brothers, Ramona Campbell, Bonita Clark, Ruth De Bernard, Thelma Downer, Leonore Ewald, Martha Greenberg, Evelyn Holleran, Genevieve Invine, Adolphin Kearns, Carolyn Levy, Arvilla McKelrey, Blanche Miller, Virginia Myers, Margaret Nagy, Bernice Nystrom, Lucille Oftedahl, Evelyn Ross, Audrey Schultz, Henrietta Strashun, Marian Sturtevant, Myrtle Thelin, Mignoo Townley, Emma Vitole, Anna Waite, Eugene Allen, Jack Arberry, Robert Bartels, Louis Elliot, Louis Feinberg, Lydon Hanley, Sydney Holbrook, Clinton Howe, Theodore Jewel, Carl Krause, Calvin Stewart, John Martin, Luther Miller, Joseph O'Donnell, William Upton, Matthew McLaughlin, R. Roberson, C. MacPhee, A. Allison, D. Lynch, P. Lorenzen, Charles Matzen, Lester Wade.

The operat was under the direction of Miss L. M. Robinson as vocal instructor, dramatic coach, business and stage manager. The orchestra was under the leadership of C. J. Lamp, orchestra instructor. Dances of fourth act by Miss Hazel Woodhull.

PUPILS OF MRS. H. I. KRICK SCORE SUCCESS

Lloyd Kramer, thirteen-year-old pianist pupil of Mrs. H. I. Krick and son of Mrs. P. J. Kramer, president of the Federation of Mothers Clubs of Oakland, gave a piano recital in Oakland during the first week in May. It took place before the American Talent Club of Oakland on Friday evening, May 5th. The club house was filled with people and they were all very enthusiastic over the young musician's playing. His entire program was played from memory and he was compelled too respond to encores.

Irving Krick, the fourteen-year-old son of Mrs. H. I. Krick, gave a piano recital at the Rockridge Radio broadcasting station on Wednesday afternoon, May 3rd, and won distinct success, the owners of the station expressing themselves as being delighted with his work and invited both him and his sister Jeanne to play again. The latter is nine years of age and played Padewski's Minuet so well that it had to be repeated.

Miss Harriet Bennett, talented pupil of Louise Brehany, is leaving on June 1st for concert work in the East, where she also contemplates the study of opera repertoire. Her farwell appearance will take place with the Jenny Lind Trio at the Fairmont Hotel costume recital on Tuesday evening, May 23rd.

ASHLEY PETTIS DELIGHTS BOSTONIANS

Ashley Pettis, the well known and unusually successful young California pianist, is rapidly forging ahead in the East. On Tuesday afternoon, May 2nd, he gave a concert at Steinert Hall in Boston and scored another genuine triumph as may easily be gathered from the following extracts of leading Boston daily papers:

Philip Hale in Boston Herald—His performance of Bach's Fantasia and the variations by Haydn was straightforward and honest... Mr. Pettis has sound qualities as a pianist.

W. S. Smith in Boston Transcript—Many things commend Mr. Pettis and his playing. His modest bearing and his freedom from mannerisms and affectation praise him, as do his evident high-mindedness as a musician and his sound technical equipment. Technical powers and a straightforward sturdiness of interpretation worked together to good effect. It is easy to warm to his earnestness and sincerity. A serious young man, Mr. Pettis put together a serious program. He succeeded admirably with Liszt's Legend, catching the breadth and the note of exultation and not oversteering the tremendously difficult part in the left hand.

Boston Globe—Ashley Pettis, a young California pianist new to Boston, gave an unusually fine recital yesterday afternoon at Steinert Hall, which roused considerable enthusiasm. Mr. Pettis has a musical imagination which the very rigorous technical training he must have undergone in mastering the mechanics of his art has not been able to kill. In most concert pianists there is a poet who dies young. Yet the one excuse for the existence of concert pianists now-a-days is their presumed ability to play with those human qualities none of the marvelous mechanical devices now common can quite attain. Mr. Pettis' Chopin, Debussy and Liszt are worth paying good money to hear. He does the familiar things like the Ballade in A flat and the C sharp minor Scherzo in his own way, yet without eccentricity. His vivid and accurate playing of Liszt's St. Francis de Paul Walking on the Waves proved him a virtuoso of sorts as well as a romantic poet... With all due reserves made, Mr. Pettis still seems a pianist likely to go at least as far as any of his American contemporaries.

Boston Advertiser—Ashley Pettis, a young pianist from California, gave his first Boston recital at Steinert Hall yesterday. In appearance and in style he is preeminently virile... He might be called a typical American pianist, with Western characteristics, including a red-blooded spirit.

W. J. MCCOY WORK PRAISED IN CLEVELAND

W. J. McCoy's excellent Prelude to the Hamadryads was presented by the Cleveland Orchestra on Friday, March 24th, and received universal praise from the press, as may be seen from the following extracts:

Wilson G. Smith in the Cleveland Press—Followed a Prelude—The Hamadryads by an American composer resident in San Francisco—William J. McCoy, in which was displayed a fine conception of orchestra, coloring and a facile invention of themes of distinct melodic interest and emotional suggestion. In this native composer lies something really worth while, for he has technical knowledge and an imagination that rises above the realities and conventions of mere music making. The initial section of the prelude displayed a fine command of part writing and thematic emotional suggestion of exceptional order. The toe composer's credit it may be stated that his work lost nothing through juxtaposition with the Rimsky-Korsakoff number.

Cleveland News—The Prelude was written in the conventional style and is substantial music of undeniable beauty. McCoy exhibits much skill in orchestration.

James H. Rogers in the Plain Dealer—There was an American on the program, too. The Prelude to the Hamadryads by the San Francisco composer, William J. McCoy, known to us as the author of a treatise on harmony... It is plainly the work of a skilled and talented musician; one, moreover, not lacking in imaginative resources. The orchestration is particularly good, rich, full voiced, well balanced.

POLACCO PRAISES WORK AT MILLS COLLEGE

The following extract from the Oakland Tribune will be of interest to many of our readers:

Edith Mason, of the Chicago Opera Company, visited the Mills College campus last week and sang for the students at a special assembly. Giorgio Polacco, one of the conductors of the Chicago Grand Opera Company, played her accompaniment in Lissier Hall for two numbers, the entering scene from "Madame Butterfly" and the jewel song from Faust. Giorgio Polacco addressed the students and spoke with unbounded praise of the work of the Mills College music department.

"I have had an unusual joy this morning in listening to the work of the students and in watching their studies in harmony and composition at your music studio. You are remarkably favored in having such a rational and profound education in music in your youth, and I congratulate you. Such work may produce great artists of the future. I wish I had such training when I was your age."

The artist paid especially high tribute to William J. McCoy, director of theory of music at Mills College, and to Mrs. Lauretta Sweesy, director of music in education. The distinguished guests were introduced by President Reinhardt and by William J. McCoy, the latter being instrumental in bringing them to the Mills College campus. In response to the continued applause of the students, Edith Mason responded with a few words, saying that she envied her audience their opportunities and that she had never sung before a more enthusiastic group of people.

News From the Studios

CHARLES WAKEFIELD CADMAN AT CALIFORNIA

Charles Wakefield Cadman, the distinguished American composer, will be the soloist for the Sunday morning concert at the California Theatre tomorrow, May 21st. Mr. Cadman is beyond a doubt one of the outstanding figures in the American music world of today, and his compositions are known throughout the musical world. During the recent annual convention of the California Federation of Music Clubs in this city Mr. Cadman formed a sort of axis around which the most important events of the convention revolved and his popularity was attested by the enthusiasm his appearance aroused. Mr. Cadman will play three number from his famous Omar Khayyam Suite, entitled: Underneath the Bough, Merry with the Fruitful Grape and the Desert's Dusty Face, and also The Wolf Dance from his Thunder Bird Suite.

Gino Severi, who is enjoying great popularity at the California Theatre, has prepared an unusually fine musical program, as will be seen from the following numbers: Strauss (March) (Mezzacapo) (a) Songs My Mother Taught Me (Dvorak), for Strings, Woodwind and French Horns; (b) Minuet (Bolton), for Strings only; Selections from "La Boheme" (Puccini), Il Guarany (Overture) (Gomez), with Leslie Harvey at the organ.

GOSSIP AMONG MUSICAL PEOPLE

Julian R. Waybur, in charge of music of the University of California Extension Division, informs us that the University Extension amateur orchestra conducted by Victor Lichtenstein is making exceptionally fine progress. However, there is still need of bassoons, oboes, flutes, double basses and violas. The other instruments are fairly well represented. This orchestra gives students an opportunity to become versed in ensemble playing under the direction of an expert who himself has spent many years in perfecting his knowledge in this branch of the art.

Wallace A. Sabin and Benjamin S. Moore, two of the Pacific West's foremost organists, gave an organ recital on the new Skinner Pipe organ at the First Baptist Church of Berkeley on Tuesday evening, April 25th, and presented an excellent well chosen program which was received in the most cordial fashion by a large and delighted audience.

John Baumgartner, one of San Francisco's most efficient orchestra musicians and a violinist of the highest rank, left for Europe about the middle of April and expects to be gone several months. He is in Germany on business which is likely to bring him fine financial results and which will keep him away for several months.

Mrs. Helen Young and Miss Marjorie E. Young presented a number of their pupils at a piano recital at Sorosis Club Hall on Friday evening, May 5th, at which the following program was interpreted in a manner that showed diligent study on the part of the players and ability on the part of the teachers: The Doll's Waltz (Case), The Musical Clock (Heins), Gertrude Piantandia; In My Boat (Engelmann), Kirk Armistead; Happy Maytime (Fisher), Edna Gaylord; Duet—Selection, Rigoletto (Verdi), Edna Gaylord, Gertrude Piantandia; The Happy Meadow Lark (Cesana), Evelyn Cramer; Petite Valse (Gaynor), Ruth Knutsen; Minuet in G (Beethoven), Poldi Schraib; Trio—Buds and Blossoms (Ludovic), Ruth Knutsen, Evelyn Cramer, Poldi Schraib; Throwing Kisses (Heins), Marjorie Mensor; Birds of Passage (Wachs), Edward O'Neill; Two Pianos—Spring Song (Mendelssohn), Ruth Armstrong, Nola McDonald; Gavotte (Handel), Mildred Piantandia; Birds of Spring (Lange), Margaret Crocker; Les Hironelles (Bachmann), Evelyn Melville; Two Pianos—Serenata (Moszkowsky) Ruth Cox, Lillian Besso, Eleanor Judah, Louise Tray; Valse, Op. 64, No. 1 (Chopin), Ruth Armstrong; Crescendo (Lasson), Il Trovatore (Verdi-Dorn), Lillian Besso; Two Pianos—Broken Revels (Holst), Claire Otten, Evelyn Melville; Murmuring Zephyrs (Jensen), Shepherds All and Maidens Fair (Nevin), Wilhelmina Mosher; To Spring (Grieg), Gondoliera (Liszt), Eleanor Judah; Gavotte—A Major (Gluck-Brahms), Rondo Capriccioso (Mendelssohn), Claire Otten; Sonate Pathetique (Beethoven), Hazel Mish; Staccato Etude (Rubinstein), Rhapsodie No. 6 (Liszt), Eugene Knotts.

The Talma Zetta Wilbur Dramatic Studios are doing excellent work, both in voice building and in dramatic interpretation. The Wilbur Players are presenting clever one-act plays at the different army posts with marked professional spirit and are always in demand. Never have child players succeeded in demonstrating true, natural and histrionic ability entirely lacking in "sonnding taught" as the Wilbur child players. The following program was given at Alcatraz on Monday evening May 15th: Backward Child, a one-act comedy featuring seven-year-old Eva Datson, assisted by Priscilla Mitchell; Her Dearest Friend, Rosemary Rees, with Marilla Brintnall, Eunice Woolsey and John Waring; Balm of Gilead, Edward Bolton with Muriel Grey, June Daye, John Waring, G. Miller Ball and Melba Datson; Soloist—Dr. A. A. Arbogast, Song and dance specialty—Priscilla Mitchell, and Monologue—Bernard J. Ward, Jr.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, May 15, 1922.—Numerous encores and cordial applause marked the concert of the Ellis Club as one of the most successful in recent years. Artistically, too, the program must be ranked among one of the most enjoyable choral events of late. Appreciable, too, is the fact that the concert afforded representation to resident artists. Frederick Stevenson was honored with a performance of his characteristic and charming Spanish Serenade, while the soprano soloist, Miss Annis Stockton Howell, acquainted us with a lovely song by Waldo Chase, Song of Joy, with words by Mrs. Madge Clover, a Los Angeles writer. Mrs. M. Hennion Robinson, brilliant pianiste, whose accompaniments of the chorus always are a great asset toward success, was again introduced as a gifted song writer with a radiant bit of a new song—The Seasons—which is fine music for the voice. Conductor J. B. Poulin is to be congratulated upon the fine musical spirit evinced by the chorus who did colorful singing, well shaded and with spontaneous expression. The precision shown during all numbers is ample evidence of his control over the singers, in itself an outcome of careful rehearsals.

Clifford Lott, baritone, was warmly acclaimed after his beautiful solos in Arthur Foote's Hiawatha and Hammond's Lochinvar. Harold Proctor's artistic solo in Kremser's Hymn to the Madonna and Miss Howell's charming songs with piano were welcome contributions to the success of the evening. Marguerite Bitter, pianist, Mrs. Annie Timmer, 'cello, Norman Gould, too, shared in the honors of the program, which was enhanced by pleasing solos from William Pilcher, tenor, and E. S. Shank, basso.

In Editor Clover's own column in Saturday Night, the Los Angeles weekly, the following appeal is published. It needs no further endorsement and should meet with generous response. For which reason I am quoting it in full: "With much concern I learn that Frederick Stevenson, the nestor of the music profession in Southern California in the instruction of counterpoint, and a real genius, is not able to face, with that serenity which is his due, the financial future. One disappointment is the failure of the Oliver Ditson Company, of Boston—his publishers for the last quarter of a century—to bring out his book on modern harmony, the study of a lifetime and, by those who have examined it, regarded as his magnum opus. It will require about \$1,000 to assure the publication. Here is opportunity for the many musicians of Los Angeles and Pasadena who have studied under Mr. Stevenson to rally to the side of their old mentor and arrange a testimonial concert for him. I haven't a doubt that Len Behymer could get Mr. Clark's consent to give the use of the Philharmonic Auditorium as a contribution to the cause and with a really fine program the money can be promptly raised. Why not do it? Frederick Stevenson lives in Pasadena; he is seventy-five years young and extraordinarily active in mind and body. Southern California musicians owe him much."

Mrs. J. J. Carter, the musical godmother of Hollywood, one of the most active workers for more and better music in the Southland, has gone north to spend a few days with a friend in the Bay City. Together with F. W. Blanchard, whose name is so closely linked with the musical growth of our city, she succeeded in launching a movement which is resulting in a ten weeks' season of sixty concerts by the Philharmonic Orchestra, slightly reduced in numbers, at the Hollywood Bowl. Readers of these columns will remember my report about the Easter Sunrise concert given by the Philharmonic, in which I told also about the miraculously fine acoustic conditions at this great natural amphitheatre in the Hollywood hills. Additional five thousand seats are being installed, bringing the seating capacity to the ten-thousand mark. As a matter of fact, the Bowl is large enough to hold easily a crowd of 100,000 people. The orchestra season will begin July 9, and season tickets are selling fast. Close to thirty thousand dollars worth of ticket books have been sold already.

Mme. Grace Wood Jess, the charming diseuse, will also be a visitor in San Francisco. On the 31st she will present a costume program before the University Fine Arts Society at the Colonial Ball Room of the St. Francis Hotel. At this writing I am not certain whether this concert is open to the public. But if it should be, it will be well worth going for those who love exquisite characterization.

Anna Priscilla Risher, composer, widely known for her work along pedagogics in theory and piano, gave a demonstration program before the College of Music students taking the Normal course for teachers. Miss Risher played 27 of her own teaching pieces, explaining them. Incidentally, she has published about 150 compositions through Arthur P. Schmidt.

Miss Margaret Messer Morris, soprano, was the soloist at Bovard Auditorium, University of California, on May 5, when Frederick Warde presented a Shakespearean program under the auspices of the State Federation of Women's Clubs. Miss Morris sang three Shakespearean songs, the music by Priscilla Richer, composer-pianist, who was at the piano. They included When I feel the Hang by the Wall, Oh, Mistress Mine, and Where the Bee Sucks, There Suck I. Miss Risher has also arranged



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MacDowell's Seapieces for piano, violin and 'cello. These arrangements have found warm praise from Mrs. Marion MacDowell and will be published by Schmidt also. Miss Risher also very successfully shouldered "responsibility" for a pleasing score she arranged for the May Play of the Cumnook School of Expression here, where she is head of the piano and theory department. A clever short dance piece of her own was included in the score.

Charles Wakefield Cadman has exchanged his Western Avenue residence for a beautiful and charmingly situated home on Cayon Drive, closely nestling in the Hollywood foothills. This suburb is more and more attracting musicians and creative workers of all callings.

Brahm van den Berg, pianist, will hold a class study at the Fitzgerald Music Company June 7.

At the same music house a piano of 17th century type, belonging to Frederick Kimball Stearns, the noted patron of music, will be exhibited. Mr. Stearns bought it, together with a fine collection of musical publications, from Mr. Jaroslaw de Zielinsky, the distinguished Polish composer and authority on Chopin and Polish music. Mr. Stearns, by the way, has built, at his residence, a magnificent music room in Italian renaissance style, large enough to seat about 300 people. This room includes also a fine two manual pipe organ.

Speaking of Mr. Zielinsky, he has given up his local residence here, and has moved to Santa Barbara. This will undoubtedly be regretted by his numerous friends and students.

At the Dominant Club one may always expect truly artistic programs, and the May program, arranged by Miss Grace Adele Freebey, the song writer, fully came up to this standard. Calmon Luboviski, violinist, played superbly, as did Olga Steeb. Grace Wood Jess, too, gave of her best, which is a great deal. None of the three artists are strangers in this column. Every one of them belong to the few artists who maintain their high standards whenever you hear them.

Leo Trio Iotime, Jay Plowe, flutist, Ilya Bronson, 'cellist, and Alfred Kastner, harpist, were heard at the last meeting of the Hollywood Musicians' Club, of which Mr. Plowe, the noted flutist, is the president. This honor accorded him is well deserved, for his work as director of the Hollywood Community Orchestra is bearing excellent fruit. Miss Frances Wright of the University of California Southern Branch, Mrs. J. J. Carter, and Miss Jessica Lawrence, head of the music section of the Hollywood Woman's Club, a club which is doing very much and very good work for music, were the speakers. W. A. Clark Jr., founder of the Philharmonic Orchestra, Charles Wakefield Cadman, the famous composer, were elected honorary members of the club.

Charles Wakefield Cadman, director of education; L. E. Behymer, director of American music, and Mrs. Emma M. Bartlett, State chairman, committee of public school music of the Federation of Music Clubs, with the co-operation of the Public School Music Teachers' Association of Southern California, will present artists and students in concert to be given at Bovard Auditorium, University of Southern California, the evening of the 27th inst. The program is to be of educational character; the first part will present The Music Student of Today, and will show the transition through the Woman's Choral Club to The Artist of Today. Alfred Miravitch, noted Russian pianist, will be the guest artist of the occasion and will play a group of Russian numbers. Mr. Cadman will present an Indian Program, which will include the two most popular numbers with the students, "The Robin Woman" and "The Land of the Sky-Blue Water."

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Vowel Shaping and Elocution was the subject of the third lecture-recital given by F. X. Arens on Friday afternoon in Barker Brothers auditorium before a large interested audience.

The Macdowell Club of Allied Arts closed a very successful bazaar Saturday evening, May 6, with a delightful musical and literary program. The "Salmagundi," as the club had christened its bazaar, was held in the Macdowell Studio, fifth floor of the Tajo Building, which is the headquarters of the club. The results were more than satisfactory, both financially and socially. The object of the "Salmagundi" was to increase the Fellowship Fund of the club, a reserve which is used for the purpose of assisting our creative artists in their work, or for other philanthropic objects within the scope of the club. A still more important object was to exhibit and sell the handicraft of disabled veterans of the war, and industrial invalids. Excellent musical and literary programs were presented free every evening during the fair. The artists of the city kindly donated their services towards the entertainment of the public, for the sake of the philanthropic nature of the affair. Among those thus contributing, were Calmon Luboviski, Florence Middaugh, Edith Lillian Clark, Samuel A. Glasse, Grace Dow, Harold Ostrum, Lester Adams, Allan Dudley, Sheldon Ballinger, Mildred Collinge, Bertha Fiske, Doris Stubble, Joan Warren, Frank Gerritz, Mme. Ruzena Sprout, Leona Neblett, Mahlon Elaine, Edward Langley, and Frank Cantello.

The general exhibits were various, and ran from home-made candy, to series of exquisite paintings and other works of art, as well as articles of use.

An East Indian display of wonderful fabrics attracted particular attention from connoisseurs in that line. The exhibit was of great value, and is considered one of the finest of its kind in America. This collection was shown by Joan Warren, late of India, and who appeared in East Indian costume. Mrs. Graham Putnam, president of the Macdowell Club, and a one-time pupil of the great American composer, after whom the club is named, has spared no effort to make this "Salmagundi" a success, and she has been ably assisted by the executive board, and members of the club. The philanthropic and altruistic character of the organization appeals to the hearts of all who wish to promote and encourage American art and artists.

Henry Svedrofsky, Assistant Concertmaster of the Philharmonic Orchestra, will act as concertmaster during the Hollywood Bowl season of the ensemble. Concertmaster Noack is leaving soon for a three months' trip to Europe.

Colin Campbell, the gifted young pianist, a pupil of Thilo Becker, is offering a second piano program of excellence as to selections. The concert will take place May 26 at the Gamut Club. The program consists of: Fifth Sonata (Scriabine); Ballade in G minor, Etude and Tarantelle (Chopin); From a Spanish Garden, Passing Colors, The Dancer (Nicholson); Christmas Day in Sevilla (Albeniz); Octave Study (Campbell-Tipton); Fifth Barcarolle (Rubinstein) and Islamey (Balarikew). On the 23rd Mr. Campbell will play before the Hollywood Community Chorus.

Miss Maude Fenlon Bollman, soprano, won a spontaneous success with her program of children's songs before the Wa Wan Club. Six of her artist students will appear before the same club next Saturday.

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The San Francisco Music Teachers' Association will hold its regular monthly meeting on Friday evening, May 26th, at 2315 Jackson street (Arrillage Musical College) and an excellent representative program has been selected by the program committee for this occasion.

Alfred Mirovitch will be the soloist for the Hollywood Community Chorus on the 16th.

Marvin Maazell, the New York pianist, who has concertized here in the West a good deal and with decided success, won a big ovation when appearing at the last Sunday morning concert in the Grauman Theatre.

Georgia Stark, the gifted soprano, who is studying with Mme. Anna Stetzler, announces an entire program, including eighteen songs and arias, to take place May 31 at the Ebull Club. Miss Stark won conspicuous honors during the Mikado performance, produced recently by Mme. Stetzler's opera class. Miss Stark has been several times featured in recent radio concerts.
(Continued on Page 8, Column 1)

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LOS ANGELES NEWS

(Continued from Page 7, Column 3)

C. L. Neitherecoat, baritone, a student of Patrick O'Neil, has been engaged by the American Legion to sing at their radio concert. Mme. Lucy Sutton, another advanced pupil of O'Neil, is making arrangements for a recital at the Ebell Club.

Miss Helen Livingstone, formerly of Minneapolis, now a resident of Los Angeles, has received word from Vasa Prihoda, the distinguished Bohemian violinist, who recently charmed Los Angeles audiences at his recital some weeks ago, that she may dedicate one of her compositions for violin and piano, entitled in the Highlands, to him and that he will play it during his tour of the United States. Other musicians of note, who have played or sung Miss Livingstone's compositions, are Mme. Cynthia Davril of the Royal Opera, Dresden, Alexander Saslavsky, Alice Gentile of the San Carlo Opera Company, Marguerite Ringo of New York City, and Mme. Emmy Destinn. Miss Livingstone includes among her compositions a trio for flute, violin and piano, a string quartet, three sketches for violin, cello and piano, some fifty-odd songs, a March Fantaisie for two violins and piano.

Before an unusually interested audience, Dorothy Johnstone, synthetic artist, presented her production, *The Open Road*, at the Ebell Club of Los Angeles. Divided into three sections, *Road and Sea*, *Desert Places*, and *The Indian Trail*, Miss Johnstone revealed the great possibilities of combining songs and poems, adding to the effect through characteristic costuming and expressive stage deportment. Her warm, mellow tones and significant acting revealed the poetry of every number impressively. Edgar Hansen, who is steadily making his mark as coach and accompanist, rendered the piano accompaniments with much artistry and fine adaptability. His solo work, too, showed his as one of our gifted pianists. Gertrude Ross, the popular composer pianiste, presided at the piano in several of her numbers, three of which were included in the program, which also offered compositions by Cadman and Homer Grunn.

Elsie Manion, the brilliant young violiniste, who is working with Professor Gregor Cherniavsky, has been quite busy lately. She played at the Gamut Club, Wednesday Morning Club, Ruskin Art Club, and the Philanthropy and Civics Club.

Gregor Cherniavsky, the well known violin teacher, is already making preparations for his annual student recital, to take place in the fall, when he will present at least eleven pupils.

At the California Theatre, Conductor Elinor is presenting a greatly enjoyable phantasy from Mme. Butterfly, which affords the orchestra occasion to excel in wealth and beauty of tone color. The dramatic and lyric elements of this music are well handled by conductor an ensemble. The *Pierre* Sonade comes as a doubly pleasing contrast, for in it the strings, headed by Miss Elsa Grosser, concertmaster, are doing lovely work. With *Buddha-Zuma*, an oriental fox-trot, Elinor is making a strong hit. This week's program book contains a request coupon, so that one may look forward to an interesting program.

FOURTH ANNUAL SHAKESPEARE CONTEST

According to an announcement made recently by Samuel J. Hume, director of the Greek Theatre, on May 20, delegates from all over the State competed at Berkeley in the fourth annual Shakespeare contest. This event has three features, an elimination contest in the declamation of selected passages, and demonstration performances by High School orchestras and choruses. Fifty dollars in prizes is offered in the declamation contest. Twenty-five dollars each for the boy and girl who, in the opinion of the judges, gives his declamation with the most genuine feeling and intelligence and freedom from elocutionary mannerisms. There are no prizes for the musical performance. Delegates from over fifty schools took part last year, and even more are expected this year. The contest will take place this year at the same time as the second conference of the Drama Association of California, which is to be held in the Greek Theatre.

THE NASH CONCERTS

The Nash Ensemble will give its fourth concert of the season at the St. Francis Hotel Colonial Ballroom on Friday evening, May 26, at 8 o'clock. The following program will be presented. Trio for Piano, Violin and Horn (Brahms), Sigismondo Martinez, Miss Carolyn Augusta Nash, Frank Emil Huske; songs with obligato; Sing Me To Sleep (Edwin Greener), All' aquisto della gloria (Scarlotti) Antonino Minutoli-Pelligrino, Miss Carolyn Augusta Nash, violin, Frank Emil Huske, horn, Sigismondo Martinez at the piano; concerto for Horn (Richard Strauss), (First time in San Francisco), Frank Emil Huske, Miss Carolyn Augusta Nash at the piano; Songs for Tenor—L'altra senara (Paolo Tosti) Dia campi (Mefistofele) (Arrigo Boito), O primavera! (Tirindelli), Antonino Minutoli-Pelligrino, Miss Carolyn Augusta Nash at the piano; Capriccio for Piano (Mendelssohn), Miss Carolyn Augusta Nash, Sigismondo Martinez at the second piano.

MARGARET BRUNTSCH HONORED AT RECEPTION

Hermann Genss Gives Chinese Tea and Fine Musical Program in Honor of Distinguished Contralto, a Former Pupil, Who Is Visiting Here.

Hermann Genss, the noted pianist and pedagogue, gave a reception in honor of Margaret Brunsch, the distinguished contralto, who has recently returned from Europe, where she has gained an international reputation as concert and operatic artist, and who was formerly a pupil of his. The event took place at Mr. Genss' residence, 553 Baker Street, and a number of friends and prominent musical people were invited to meet Miss Brunsch and listen to an excellent program given by some of Mr. Genss' artist pupils, Miss Brunsch herself taking a prominent part in this event.

The musical program was in every way one to rejoice in. The opening number consisted of scenes from Mendelssohn's *Elijah*, sung by Wm. Morgan, Ruth Mullen, W. E. Hayes, Greta Lagerholm, Dorothea Tiemann and Amy Stanton, with intelligent expression and with pleasing, round and true voices that blended excellently and were used in a manner to secure genuine artistic results. Rose Piazzoni, the possessor of an excellent lyric soprano voice with decidedly dramatic tendencies, sang *Die Lorelei* by Liszt and *The Erlkoening* by Schubert with fine dramatic interpretation and careful phrasing.

The Misses Hazel and Myrtle Wood sang a duet from Nicolai's *Merry Wives*, with mellow voices and a fine sense of humor as well as realistic expression. Mr. Lorenzi, baritone, sang a vocal composition specially dedicated to Miss Brunsch by Hermann Genss, entitled *Margareta*. It is a delightful song, rich in melody and sentiment and charged with that fine musical instinct which characterizes all of Mr. Genss' work. Mr. Lorenzi sang the composition with much taste and in fine voice.

Charles Bulotti, also a Genss pupil, sang a group of songs with that delightful voice of his which is as rare as it is effective. We know of no finer tenor voice, nor do we know of an artist who puts more heart and soul into his work than Mr. Bulotti does. When we listen during the course of a year to so much mediocre talent, even on the professional concert and operatic stage, it remains a mystery to us that an artist with such remarkable voice and taste does not have more to do than he can possibly afford. Mr. Bulotti ought to be among America's foremost artists right now.

Margaret Brunsch gave us a truly thrilling interpretation of the famous scene from the *Goetterdaemmerung*. She sang in a rich, velvety, big and sympathetic contralto voice and with a wealth of emotional coloring and dramatic emphasis that brought out every inch of beauty from this wonderful work. Any artist who can sing this scene like Miss Brunsch sang it is deserving of the title of greatness, and we hope that thousands of people in California will have the opportunity to hear this remarkable artist before she returns to Europe, where she has so justly conquered for herself an enviable spot in the artistic sun.

The program concluded with a splendidly rendered duet from *Travatore* by Margaret Brunsch and Charles Bulotti. Herein also Miss Brunsch distinguished herself by reason of her truly magnificent and impressive interpretative faculties, securing every ounce of meaning from the lines, while Mr. Bulotti sang the tenor part with conviction and intelligence as well as beauty of voice. Altogether it was one of the most artistic, sincere and enjoyable events we have attended in this city, and we congratulate Mr. Genss for the excellent taste he displayed in arranging this affair.

IRENE HOWLAND NICOLL GOING TO EUROPE

Seldom has a singer had more well-wishers or more people certain of her success than Mrs. Nicoll as she is about to leave for Europe to seek additional laurels. For some time a church soloist in the Bay regions, Mrs. Nicoll's voice has been admired and her work appreciated. As a teacher, too, Mrs. Nicoll has gained distinction. Her pupil, Miss Alice D. Mock, whom she introduced last September at a concert in Ebell Hall, Oakland, is soon to appear in opera in Europe, sponsored by no other than the great Jean de Reszke, who, on hearing her voice, exclaimed it was "milk and honey" to his eyes. He also spoke of her fine tone production and excellent training.

Many of our professional musicians and music lovers believe that Mrs. Nicoll is destined to become a great concert artist and this conviction has increased since her concert of May 5th in Oakland. Before leaving for Paris, Mrs. Nicoll will give a farewell and benefit concert in Berkeley which will take place next Monday evening, May 22nd. Edgar A. Thorpe will be at the piano.

The Pacific Players, under the direction of Nathaniel Anderson, have developed their possibilities to the point of building special productions. This will be done for "Carrots," the delicate and plaintive little play in which Ethel Barrymore made so memorable an impression when she was still playing ingenuae roles. The other play to be given is "The Bishop's Candlesticks," a dramatization of the first book of Victor Hugo's "Les Miserables," in which James K. Hackett appeared with success. As a pillar of goodness in the Church, the Bishop shows unsurpassed kindness to Jean the convict when he tests the Reverend's cherished candlesticks. The fifth performance of the Pacific Players will be at the little theatre in Sorosis Hall, 536 Sutter Street, Friday, June 16. Among those who will appear in the casts are Paul Merrick, Dudley R. Douglas, Harold Mitchell, Mr. Anderson, Winifred Buster, Jane Seagrave and Lulu M. Johnstone.

CAVANAUGH-MURRAY RECITAL A SUCCESS

Marian Patricia Cavanaugh, pianist, pupil of Joseph George Jacobson and Alexander Murray, violinist, pupil of Giuseppe Jolian, gave a joint piano and violin recital in the Italian Room of the St. Francis Hotel on Friday evening, May 12th. The spacious hall was crowded to overflowing, many people being compelled and willing to stand throughout the course of the program. At the present day we find so many young students of the child age who offer accomplishments far beyond their years that in order to stand out prominently among this array of precocity, truly unusual qualifications are necessary. And while it is a logical condition impossible to dispute that the intellectual force of a child can not possess the maturity of a man, nevertheless it is also an incontrovertible fact that the maximum amount of intelligence at a given age is worthy of encouragement and recognition.

And we found in both these youthful performers an element of intelligence and artistic expression in excess of that usually found in students of the same age. For this reason we believe it only just to record our impression, and trust that the encouragement extended to them in these columns will not affect these young people in a manner to arouse their vanity to a degree where they are under the impression that they need not study any more. None of us ever finishes his education. We constantly improve. And the moment we consider ourselves beyond improvement our artistic career is definitely at an end.

Little Miss Cavanaugh and Alexander Murray played allegro and temp di minueto from the Mozart Sonata as an introductory piece, but we were too late to enjoy this number. However, we were in time to hear Marian Cavanaugh play two movements from Beethoven's Sonata Pathetique op. 13, and must confess having experienced a surprise that one so youthful in years and experience was able to give so interesting a performance of this difficult composition. Technically, little Miss Cavanaugh certainly has mastered all intricacies, speed and accuracy of execution come so natural to her that she interprets the most difficult runs, octave passages and chords with an ease that leaves nothing to the imagination. Indeed this little pianist overcomes technical difficulties with such apparent lack of effort that frequently the tempo is accelerated because of the limberness of the young musician's fingers. Notwithstanding this technical predominance there is quite an element of expression, and while the interpretation at times exhibits youthful exuberance and occasionally a little eccentric abruptness, it is none-the-less remarkable and worthy of serious consideration. The young pianist has been well taught and possesses exceptional intelligence and everything is in her favor to develop into an artist of superior character.

Alexander Murray played de Berliot's Concerto No. 7, exhibiting astonishing assurance and poise. His tone is big, smooth and clean and his expression unusually developed for his years. The young musician also possesses the proficiency resulting from excellent tuition and natural adaptability. Technically he certainly accomplishes some astounding feats, and while it is only natural to assume that gradually he will grow mentally as he nears maturity, nevertheless he is both musically and technically considerably ahead of students of his years and experience. He gave an unusually musical performance of the work and both he as well as his teacher have reason to feel much gratified with the results achieved on this occasion.

We would have liked to remain until the end of the program, but other duties called us to attend additional events on this evening. However, if the two young artists played the remaining numbers on the program, which is of course natural to assume, as well as what we heard they gave a concert of unusual artistic character. The remaining program numbers were as follows: Voices of Spring (Sinding), Moonlight Barcarolle (Jos. Geo. Jacobson), Raindrops (dedicated to Marian) (Jos. Geo. Jacobson), The Butterfly (Lavallee), Marian Patricia Cavanaugh; Siciliano-Rigaudon (Dvorak-Kreisler), Sunset (dedicated to Alexander) (Jos. Geo. Jacobson), Souvenir de Wieniawski (Haesche), Alexander Murray; Concerto D minor (1st movement) (Mozart), (Hummel Cadenza), Marian Patricia Cavanaugh, Jos. Geo. Jacobson at the second piano.

ALFRED METZGER.

GUSTAVE WALTHER IN FINE RECITAL

Friday evening, May 12th, was surely a busy night for musical reviewers, for not less than four events took place on that night. While this may not be many when compared with New York, but even in New York one critic can not attend more than four recitals himself. And so we are sorry to say that we could not attend the excellent recital given by Gustave Walther, violinist, and Jeanne Feront, pianist, at the San Francisco Public Library under the auspices of the University of California Extension Division. The following program was presented on that occasion: Sonata (Cesar Franck); (a) The Walnut Tree (Schumann-Auer), (b) Nocturne, E minor (Chopin-Auer), (c) Turkish March (Beethoven-Auer), (d) Eli Zion (God of Zion) (Achron-Auer), (e) Spinning Song (Popper-Auer); Hungarian Melodies (Ernst-Walther); the arrangement, cadenza, revision of the accompaniment by Mr. Walther.

Mr. Walther duplicated his artistic triumphs he already achieved since his arrival in this city. His impeccable technic his fine musicianship, his taste in interpretation and his virtuosity combined to add to his already big array of admirers. The program had been well selected and Jeanne Feront deservedly shared in the honors of the evening.

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THE CORNISH SCHOOL

Great interest is being manifested in the appearance in Seattle this summer of many distinguished guest teachers of international fame, who will have special classes during the summer months. The Cornish School of that city will have many artists whose names are familiar to the music and dance loving public. Seattle is the one city of the United States where climatic conditions are ideal for summer study, and students come from all parts of the country to study.

Probably no other school in the country has made as rapid strides in the growth of its enrollment and its national influence as this institution, just completing its eighth year. It has passed from the class of a local institution to one that is recognized among the half-dozen leading art schools of America.

Such eminent artists as the following have been engaged for the summer session of the Cornish School: Sergei Klibansky, Adolph Bolm, Sam Hume, Rudolph Schafer, Cornelius Van Vliet, Annie Louise David, Calvin Brainerd Cady, Jacques Jou-Jerville and Frances J. Armstrong.

Seattle is rapidly becoming one of the great musical centers of the United States. The student desirous of attaining mastery of the intricacies of vocal technique and interpretation, will not fail to find the proper instruction among the many competent artists who make their homes permanently in that city or come as guest teachers. Distinguished guest artists who have visited Seattle from New York and other Eastern cities during the summer months are unanimous in their enthusiasm over the degree of talent revealed by Seattle musical aspirants and also in their praise of the excellent results achieved by local instructors.

The Cornish School is just entering its second season in its new spacious quarters, which was designed especially for its requirements. It is completely equipped with a Little Theatre and workshop, having a large stage and full lighting system. The entire second floor is divided into four large dance studios, with dressing rooms and showers. The building is considered a model of its kind in the country. The school was founded under the personal direction of Miss Nellie C. Cornish. Mr. Boyd Wells is associate director and Dean of the Faculty.

WM. E. CHAMBERLAIN ON EASTERN VISIT

William Edwin Chamberlain, the well known teacher of singing, left last week for a visit with his family and friends in New York, and during his absence Mrs. Chamberlain, who co-operates with him in his teaching, will have charge of his classes in San Francisco, Berkeley and Stockton.

The Young People's Concerts, which Mr. Chamberlain inaugurated in Berkeley, and has successfully managed for many years, have just closed their most successful season. There are about two thousand school children who attend these concerts and through the co-operation of the San Francisco Musical Association and the University of California, Mr. Chamberlain was able to have for the first concert, the San Francisco Symphony Orchestra, Alfred Hertz, conductor.

The second attraction was the Trio Moderne, the third the San Francisco Chamber Music Society, and for the fourth and last, Irene Pavlosky, soprano of the Chicago Opera Association. This series of Young People's Concerts is an educational project under the patronage of the Board of Education and the children pay seventy-five cents for a season ticket which entitles them to admission to the four concerts.

On Sunday, April 30th, at their studio, in the Kohler & Chase Building, Mr. and Mrs. Chamberlain presented Miss Florence Hufschmidt, dramatic soprano, in the following program: Come ragazzo di sol (Caldara), Ave Maria (Bach-Gounod), Dawn (Curran); Before the Crucifix (La Forge), Conais tu le pays from Mignon (Thomas), Dawn in the Desert (Ross); Spirit Flower (Campbell-Tipton), Star (Rogers), Spring's a Lovable Lady (Elliott), Till I Awake, Allah be with us (Woodford-Finden).

On Sunday, May 7th, Mr. and Mrs. Chamberlain presented Harold Woolsey, tenor, and Mrs. June MacDonald, coloratura soprano, in a recital at their residence

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studio in Berkeley, Miss Flossita Badger, contralto, pupil of Mr. and Mrs. Chamberlain, appeared as soloist at the Moliere celebration given by the French Club at Stanford University on May 10th, singing the following French songs: Mon coeur s'ouvre a ta voix (Saint-Saens), from Samson and Delilah; L'heure exquise (Hahn); Tu me dirais (Chaminade).

Mrs. Frank H. Buck, contralto, pupil of Mr. and Mrs. Chamberlain, made a very favorable impression at a recent meeting of the Wednesday Morning Choral when she sang the following solos: The Lord is Risen from the Light of the World (Sullivan), L'Esclave (Lalo), L'heure exquise (Hahn).

THE LORING CLUB

The program announced by the Loring Club for the fourth (and concluding) concert of its forty-fifth year, on the evening of Tuesday, May 23, at Scottish Rite Auditorium, is notable, not only in the variety of the music for men's voices which it includes, but also from the fact that on this occasion the Club will be assisted as soloist by Mrs. Grace Northrup, a San Franciscan, who is now a well-known soprano of New York City. Mrs. Northrup will be heard in conjunction with the Club in movements from Mendelssohn's setting of the Forty-second Psalm, As the Heart Pants, and also in an important cycle of four pastorals, entitled In Springtime, by A. Herbert Brewer, these all being for soprano solo and chorus of men's voices with accompaniment of strings and piano. Mrs. Northrup will also sing a group of songs.

Charles Wakefield Cadman's "I Hear a Thrush at Eve," for chorus of men's voices with accompaniment of strings and piano, will be heard on this occasion for the first time in a Loring Club program, other numbers for chorus of men's voices having similar accompaniment being Rheinberger's St. John's Eve and Mendelssohn's The Righteous Living Forever. The capella numbers will be Arthur Sullivan's Evening, the Folksong The Winter is Gone and Constanza Festa's Madrigal Down a Flow'ry Vale, composed between three and four hundred years ago; the program also containing other interesting compositions. The pianists will be Frederick Maurer and Benjamin S. Moore; William F. Laria will be the principal violin and the concert will be directed by Wallace A. Sabin.

CONCERT BY HIGH SCHOOL STUDENTS

A delightful program was given at the Jenkins School of Music on Saturday evening, April 29, by students from the University High, Technical and Miss Head's. Musical interpretation and ease of manner marked the careful training and the program balanced with the flute, strings and piano was listened to with keen interest by the large assemblage of parents and friends. The program in full was as follows: (a) Quartette for Flute, Violin, 'Cello and Piano (Pergolesi), (b) Two Bergerettes (Weckerlin-Ambrosio), Evelyn Hahn, Beatrice Colton, Alice Yost, Miss Jenkins; Piano Solos: (a) Sarabande (Handel), (b) Corrente (Handel), Alice Dunbar; Violin Solos: (a) Reverie (Dancal), (b) L'Etincelle (Papina), Sterling Hunkins, accompanied by Miss Dorothy Grantvett; Piano Solos: (a) Scherzo from Sonata op. 2 No. 3 (Beethoven), (b) Karelian Dance (Palmgren), (c) Guilty Conscience (Palmgren), Phyllis Chamberlain; Flute Solos: (a) Cornflower, from Song Without Words (Terschak), (b) Goldenrod, from Song Without Words (Terschak), Austin Armer, accompanied by Evelyn Hahn; Piano Solos: (a) Arabasque (Debussy), (b) Pierrette (Chaminade), Evelyn Hahn; Violin Solos: (a) Gavotte (Bohm), (b) Liebesfrend (Kreisler), Sterling Hunkins; Piano Solos: (a) Indian Lodge (MacDowell), (b) In Autumn (MacDowell), (c) From Children's Corner (Debussy), Shepherd's Song and Goliwogs Cakewalk, Alice Dunbar; Trio for two Violins and Piano (Godard), (a) Pastorale, (b) Serenade, Sterling and Maurel Hunkins, Miss Dorothy Grantvett.

Great Demand for Schmitz Master Class

Enrollments have been made so rapidly for the Master Class Session which E. Robert Schmitz is to hold this summer in Chicago that only a limited number of subscriptions are still available. The teachers and musicians who have enrolled come from all parts of the United States—California, Missouri, Iowa, Oklahoma, Honolulu, Utah, Washington, Arizona, Indiana, Kansas, Nebraska, Wisconsin, Texas, Pennsylvania, Michigan, Illinois, Ohio, New York, Minnesota.

Mr. Schmitz will award refund scholarships—one, maybe two, maybe three, will be given at the end of the session to those who will have shown the greatest constant interest and best scholarship in the work of the classes.

There will be the necessity of having three or four assistant teachers. These will be designated from among the active members of the Key Club who are authorized by Mr. Schmitz as teachers of his work.

E. Robert Schmitz has been engaged as soloist for the big public concert to be given in St. Paul under the auspices of the Minnesota State Teacher's Association at the time of their convention. He will precede the recital by a lecture-recital for the members of the organization.

This will be the third time this season Mr. Schmitz has been selected by the State Music Teachers' Association to give a recital at the time of their annual convention.

On May 20th the Key Club is giving a reception for Mr. Schmitz prior to his leaving for Chicago immediately after which he will go to France to be gone until January 1, 1923.

MRS. FRANKEL THANKS MUSICAL REVIEW

The following letter from Mrs. Bessie Bartlett Frankel, Past President of the California Federation of Music Clubs, was received by us and is greatly appreciated:

Los Angeles, May 13, 1922.

Mr. Alfred Metzger, Editor,
Pacific Coast Musical Review,
Kohler & Chase Bldg.,
San Francisco, California.

My dear Mr. Metzger:

Please accept, for the Board of Managers of the California Federation of Music Clubs, their very sincere thanks for the publicity given them prior to and during their recent Convention.

May I take this opportunity to personally express my appreciation for the many courtesies and hearty co-operation you have shown me during my administration. Without the interest of the Press our efforts would have been far less successful.

I bespeak your continued interest in our organization and feel certain that our splendid new Federation President will have your loyal support and interest.

Thanking you again.

Very sincerely,

BESSIE BARTLETT FRANKEL.

(By B. L. P.)

MRS. CECIL FRANKEL, Past President,
California Federation of Music Clubs.

COSTUME RECITAL AT FAIRMONT

The Jenny Lind Trio will give a recital in costume at the Fairmont Hotel on Tuesday evening, May 23rd. The artists comprising the Trio are Harriet Bennett, soprano, Louise Brehany, mezzo soprano, Carlo Cima, baritone, and Maybelle Baalman, at the piano. The following unusual program will be presented: Duetto's of 1840—(a) Per Valli, Per Boschi (Echo Duet), (Through Valley, Through Forest), (b) How Sweet When the Shadow is Passing, (c) Hark! 'tis Fairy Music!, Mme. Brehany, Miss Bennett; Figaro's Aria (Rossini), from the opera The Barber of Seville, Mr. Cima; Bel Raggio Iusighier (Rossini) from the opera Semiramide, Miss Bennett; Sull'Aria (Sweet Zephyr), (Mozart), from the opera The Marriage of Figaro, Mme. Brehany, Miss Bennett; (a) Marguerite (Old French), (b) Spring (Old English), (c) The Apple Orchard (Swedish Folksong), Mme. Brehany, La ci Darem la Mano (Thy Little Hand Love!), (Mozart), from the opera Don Giovanni, Miss Bennett, Mr. Cima; The Singing Lesson (Donizetti), from the opera The Daughter of the Regiment, Mme. Brehany, Miss Bennett, Mr. Cima.

The concert is under the management of Mme. Vought, who promises a treat to music lovers of San Francisco. Dancing will be enjoyed after the program. Tickets on sale at Sherman, Clay & Co.

ALCAZAR

The Ghost Between, the romantic comedy by Vincent Lawrence, which had its premiere at the 39th Street Theatre, New York, during the present season, will be the next Alcazar offering, beginning Sunday matinee, May 21st. Although the title might give the impression that the play deals with spiritism, it has an entirely different theme. There is nothing ghostly about it and it tells a charming love story, portraying a highly idealistic character, about whom the plot centers. There are many clever lines, some gentle satire, several strong, dramatic situations, and a number of interesting personalities in the piece which should prove a worthy vehicle for the Alcazar players. Dudley Ayres will be found admirably suited to the leading role, assumed in the original production by Arthur Byron. He will be seen as a physician called in to attend a heart-broken bride just bereft of her husband. Gladys George will be the bride and the romance that follows the meeting of the two is one of the delightful features of the production. There are many light touches to be found throughout the prologue and three acts into which the action is divided, and the offering should prove one of the most enjoyable of the year.

The Boomerang, the great David Belasco success, is being presented to appreciative audiences at the Alcazar this week. The final performance will be given Saturday night.

Mrs. Katherine Everts of New York will be the principal speaker at the conference of the Drama Association, according to Miss Doris McEntyre of Oakland, president of the association, in a statement issued today. The conference will meet at the Greek Theatre of the University of California on May 18, 19, 20. Miss MacEntyre said of Mrs. Everts: "Mrs. Everts is one of the most distinguished dramatic readers of the United States, and her presence at this conference is an event of great importance to teachers of dramatic art, in the High Schools of the State. Mrs. Evert's training and practical experience will make her talk of great value to members of this organization. . . . The Drama Organization of California is composed of teachers of English and dramatic art in the high schools of the State. It serves to promote community drama and to raise standards of high school dramatic work. It has gone on record for special certification of drama teachers in high schools. It has organized an exchange for information about plays and production problems. An advisory committee consists of Irving Pichel of the Greek Theatre; Gilmore Brown of the Pasadena Community Theatre; Mrs. Warren Cheney of the University of California; and Gordon Davis of Stanford University. The full program will be announced later."

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SAN FRANCISCO, SATURDAY, MAY 27, 1922.

PRICE 10 CENTS

CHAMBER MUSIC SOCIETY WINS INTERNATIONAL DISTINCTION

Invitation to Participate in Pittsfield Chamber Music Festival Synonymous With International Recognition—Elias Hecht's Perseverance, Enthusiasm and Enterprise Finds Realization of Well Earned Ambition—Great Victory by Force of Merit

By ALFRED METZGER

Once more it has been definitely demonstrated that genuine merit, thoroughness of artistic endeavors and tenacity inspired by positive conviction will sooner or later receive its inevitable reward. From the very first time we discovered Elias M. Hecht's liberality and generosity in behalf of giving San Francisco a permanent and thoroughly efficient chamber music organization we made up our mind to put behind this enterprise the concentrated energy of our support and influence whatever that might amount to. Our judgment in Mr. Hecht's sincerity and honesty of purpose has since been amply vindicated, for not satisfied with a modest beginning, not discouraged by occasional obstacles Mr. Hecht has year after year improved the artistic character of the Chamber Music Society of San Francisco, until during the last few years the direction has been entrusted to the able care of Louis Persinger.

just received the invitation from Mrs. Elizabeth Coolidge, sponsor for this annual music event, the entire expenses of which she bears.

The Chamber Music Festival of Pittsfield is the great world event in chamber music. The invitation to play at this festival establishes whatever organization is asked, as being among the six greatest ensemble organizations of the world. This is the first time in the history of musical culture in the United States that an organization from the Pacific Coast has been so honored. It is a recognition of the splendid work that has been accomplished by the Chamber Music Society of San Francisco and a deserved reward for the many years of personal work and sacrifice that Elias Hecht has unwaveringly devoted to this cause. Arrangements are being made for the Chamber Music Society to appear in New York, Boston, Philadelphia and Chicago while in the East.

This mark of distinguished approval placed upon the Chamber Music Society is an acknowledgement that San Francisco possesses one of the six greatest ensembles in the world and places the city on the musical map alongside of New York, London, Vienna, Paris and Berlin. In fact, one of the other star attractions at the festival this year will be the famous Wendling quartet of Berlin. Since the announcement was made by Mrs. Coolidge of the engagement of the Chamber Music Society, Hecht has been receiving congratulatory messages from all over the United States and from London and Paris. The personnel of the Chamber Music Society, which is under the musical direction of Louis Persinger, is: Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Walter Ferner, violoncello, and Elias Hecht, flute.

GADSKI AND SCHMITZ GIVE JOINT RECITAL

Johanna Gadski, Famous Wagnerian Soprano; Margaret Hughes, Accompanist, and E. Robert Schmitz, Noted French Pianist Create Sensation in New York

It may all be very well for many of our "oldsters" to boast of the fact that they heard such artists as Sembrich, Ternina, Lehmann, Eames and Nordica when they were in their prime and in full possession of their artistic attributes. But, we, of this generation have not had the privilege of hearing these voices when they rang fresh with the exuberance of youth. They are names to conjure with, but they seem no longer realities. Who is there today that can fill the great void left vacant by these artists of the older school and generation? To my mind there remain only two. Just two great names that when mentioned command the greatest respect and reverence not only for the great dignity of their art but also for their lofty ideals and nobility of womanhood. One is Madame Schumann-Heink and the other great name is Johanna Gadski.

And today, after a career of almost twenty-five years of constant singing, the New York public and press find Madame Gadski still in full possession of her vocal powers and if possible a greater mistress of her art. Her name rang supreme for many years while a member of the Metropolitan Opera company where she sang every soprano role of note in the Wagnerian repertoire including Isolde, Elsa, Elizabeth, Brunnhilde, Eva and Senta. At the same time she never found herself out of her sphere when called upon to interpret Pamina in the Magic Flute or the Countess in the marriage of Figaro, these two last operas being master works of Mozart. Those who heard Madame Gadski sing Aida never heard more torrential outbursts of magnificent tones or melodies more beautifully expressed.

But even here her art did not stop. Art such as hers seems to have no limit. On the concert platform in almost every city in the United States where year after year she appeared before huge throngs, Madame Gadski had thousands of worshippers at her shrine. To have heard her interpret Schubert's Erlkoenig or Die Allmacht was an experience which one enjoys but once in a life time. Equally exquisitely rendered are her readings of Schumann's song cycles and those unparalleled works of beauty namely the songs of Brahms, Strauss, Grieg and Franz. Is there anyone else today who can give a music-loving soul such utter pleasure, thorough satisfaction both from the emotional, artistic and intelligent point of view as this gifted singer?

When at the DeWitt Clinton Hall in New York City recently Madame Gadski appeared before a capacity audience who climbed upon the stage after the final group of songs, shouting their bravos and covering the artist with garlands of flowers, it proved that the New York musical populace recognizes an artist in the true

sense of the word and knows how to show its appreciation for art untarnished, unequalled and truly glorious. May such a voice in all its splendor be heard for many years to come so that we of this decade can tell our youngsters that we, too, heard one of the most magnificent voices of all times.

Also on this occasion another fine artist thrilled his audience, namely, E. Robert Schmitz, a pianist of the very highest attainments and honored not only by the American devotees of concerts, but duly respected by his native associates in France as well as all who have listened to his miraculous technique and interpretative skill throughout England, Belgium and Germany.

Mr. Schmitz has appeared as soloist with nearly every orchestra of note in this country as well as abroad and has at times conducted the French Schola Cantorum and one of the leading French orchestras. Mr. Schmitz was the first prize winner at the Paris Conservatoire and his playing of the French moderns are atmospheric, enchantingly characteristic and authentic. And, Mr. Schmitz, I may add, does not confine himself only to the moderns for his interpretations of the classics leave nothing to be desired and as an ensemble player he ranks among the finest before the public today. San Francisco audiences heard Mr. Schmitz not many



ELIAS M. HECHT

Founder and Elitist of the Chamber Music Society of San Francisco Who Has Been Rewarded for His Enterprise and Perseverance by an Invitation to the Society to Participate in the Pittsfield (Mass.) Chamber Music Festival

During the last two years Mr. Hecht has added to the excellent personnel of the Chamber Music Society, and the well developed dimensions of its artistic proficiency, the services of distinguished guest artists who have lent prestige and added strength to the already well established organization. It was therefore inevitable that the Chamber Music Society should attain first national and subsequently international recognition, for the invitation of Mrs. Elizabeth Coolidge to the Chamber Music Society of San Francisco to participate in the annual chamber music festival at Pittsfield, Mass., practically means international recognition and this distinction has been earned by the organization through years of fervent and industrious as well as highly artistic training in the interests of the very highest form of music and Elias M. Hecht deserves the credit of having furnished the financial support during the years of growth and preparation for this great aim.

We can not do any better to present this well merited recognition of the universal appeal of the Chamber Music Society of San Francisco than to quote verbatim from the San Francisco Call of Saturday, May 20th, as follows:

A signal honor has been bestowed on a San Francisco musical organization, an honor which will reverberate to the credit of the city in music circles throughout the world. The Chamber Music Society of San Francisco will play at the Pittsfield Chamber Music Festival in Pittsfield, Mass., in September, according to the announcement of Elias Hecht, its founder. Hecht has



MME. JOHANNA GADSKI

The Noted Diva Who Scored Another Great Artistic Triumph in New York Recently When, Together With E. Robert Schmitz, the Distinguished French Pianist, and Margaret Hughes, Accompanist, She Thrilled a Capacity Audience

months ago and were most enthusiastic over his performances. They, I am sure, would welcome him here again.

The third and last mentioned artist who appeared at this eventful concert in New York, was Margaret Hughes, a former San Francisco resident whom we all are very proud to claim as one of our own. If she was appreciated here, she is equally appreciated in New York, and Madame Gadski no doubt recognized her rare talents as an accompanist and is to be congratulated upon her wise choice in selecting such a charming pianist and superior co-artist as Mrs. Hughes. Perhaps in the near future San Franciscans will listen to Madame Gadski, accompanied by Margaret Hughes. Let this hope become a reality.

Madame Dorothy Talbot, noted coloratura soprano, who was recently entertained at the home of Luther Burbank, achieved the honor and distinction of being the first to sing across the North American continent. The San Francisco Bulletin says concerning this notable event in the history of radio: "Madame Talbot has one of the few perfect radiophone voices, a voice which carries without strain or effort and with exceptional clarity. To Mme. Talbot belongs the credit of first spanning the continent of America with her voice in a complete concert."

Mme. Geneva Johnstone-Bishop, whose lecture and song recitals have made a great success throughout Southern California, is soon to give a joint lecture and song program on India, with Mrs. John Warren. Engagements have been booked in Riverside, Pasadena and Anaheim.

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TWENTY-FIRST YEAR

REJUVENATION OF COMIC OPERA

Ferris Hartman and Paul Steindorff are beginning a season of comic opera at the Auditorium Theatre in Oakland tomorrow, Sunday evening, May 28th, with Victor Herbert's *Idol's Eye*. For a number of years the bay region has not enjoyed a season of genuine comic opera. There are no two people living anywhere in the United States who are so thoroughly competent to superintend the fortunes of a comic opera season than these two artists who know the game from every angle. And if there still remains an idea of the affection for genuine light operatic entertainment in this vicinity, Paul Steindorff and Ferris Hartman ought to win out in this splendid enterprise. It is the enjoyment derived from the lighter form of opera that built the foundation for the present musical taste prevailing in San Francisco and vicinity. If the public still retains its fine taste then Messrs. Hartman and Steindorff will have not started in vain.

If there are music lovers in this vicinity who like to see the degeneracy in music abolished, who despise the illegitimacy of "jazz" and who prefer clean, wholesome, irresistible humor and entertainment, they will see to it that the experiment established by these two excellent exponents of clean fun will prove of such unquestionable financial success that their enthusiasm will be justified. Nothing is so greatly needed in the way of clean entertainment as light opera of the kind such as Messrs. Hartman and Steindorff are presenting in Oakland. And we are certain that in case this season will be successful across the Bay this excellent organization will come to San Francisco, and those of us who remember with pleasure the artistic proficiency of both Ferris Hartman and Paul Steindorff will be happy to see them reinstated in the good graces of our public which has always admired excellent operatic works presented in the most efficient manner. The Pacific Coast Musical Review sincerely trusts that the season of comic opera inaugurated by Messrs. Hartman and Steindorff in Oakland will prove of decisive success so that the bay region will again enjoy light operatic productions such as made the old Tivoli famous.

AMERICAN CONDUCTORS AND ARTISTS

In the Musical Courier of recent date we note that it would be advisable to replace symphony conductors of foreign birth, who resign from American

symphony orchestras, by American conductors. No publication in the United States would be happier if such replacement were possible, than the Pacific Coast Musical Review. But has it ever occurred to you why there is more demand in America for foreign artists and conductors than there is for American-born musicians of that type? It is simply the fact that European artists and conductors are better trained, better equipped and more experienced than the American artists and conductors. The Musical Courier tells us that the cause for this superiority is due to more experience and opportunities offered the European musicians. But we in turn would like to ask the American artist and conductor willing to accept the same opportunities which the European musicians are willing to accept? Our observation tells us that such is not the case.

We have found that the average American pupil wishes to finish his musical education as quickly as possible in order to earn money. The parent of the American pupil wants to see returns from his investment as quickly as possible. The result is that a pupil does not wait until his musical education is completed. He takes lessons for a year or two, demands pieces to play and songs to sing before he or she has obtained the necessary foundation or intelligence to interpret compositions adequately and enters the musical world with a beautiful voice or brilliant technic but absolutely no intellectual power wherewith to interpret the works of the masters. This lack of intellectual power is usually termed lack of warmth or temperament and the American artist compared with the European artist is voted to be cold. Now, there is no reason whatever why the American artist should not be equally proficient in his art as the European musician. If he devoted the same time, the same effort, the same loyalty and seriousness to his study; if he placed knowledge and experience above the mere hunt for money, he would gain equal distinction with the European.

There are many American artists who have proved that they are as capable as European artists, but unfortunately they had to go to Europe to gain this distinction. It is strange that an American pupil is willing to do in Europe what he is unwilling to do in America. He will appear in opera houses and concerts during his course of apprenticeship for nothing or almost nothing, and return home bragging about the artistic triumphs he achieved. But if he were asked to sing in America for nothing, or play for nothing during the course of his experimentation he would look with horror upon such a proposition. As long as the American student is willing to place money above thoroughness of training and efficiency so long will the European artist be preferred to the American artist. Only thorough training, education, experience and adaptability can make an artist. Voice and technic alone are not sufficient. And as long as pupils are not willing to undergo hardships in the course of training and practical experience so long will they fall short in the requirements that the public seeks in them.

The American public does not wish to pay its money to be experimented on. A symphony conductor, for instance, is expected to understand his business from the ground up. And unless the American conductor, like the European conductor, is willing to undergo an apprenticeship sufficiently extended to gain him artistic experience the public will not accept him. He must deliver a definite message. And he can only do this by adequate preliminary experience. And such experience cannot be gained by demanding big salaries, but by sacrificing yourself upon the altar of service to the public, before you are sufficiently progressed to earn remuneration commensurate with the measure of your artistic authority. And unless American pupils and parents comprehend the necessity of this apprenticeship they can not expect the American public to accept the American artist on the same level as the European artist. And this efficiency is not a matter of personal opinion. It is a matter of fact which can not be disguised under the cloak of patriotic paternalism. So if American students wish to be recognized on the same basis as European artists, they must be willing to serve their preliminary apprenticeship just the same as European artists do, and as American artists studying in Europe have done.

PREPARING FOR NEXT SEASON

There are a number of resident artists who complain that they do not have sufficient opportunities to appear before the public during the course of a season. They never seem to realize that the cause for their inability to secure engagements lies principally with themselves. They believe that musical clubs and managers ought to look them up and telephone them or write them begging them to appear before them and offering them big amounts for their services. They do not seem to realize that they must do something themselves to secure the opportunity for appearances. And when is it best to prepare for such opportunity? Is it advisable to wait until the season has begun and every artist has been booked? Or should preparations for the new season be made in sufficient time to give musical clubs and managers an opportunity to find out who the representative resident artists really are?

If you wish to be considered by those willing to engage your service next season, NOW is the time to prepare your plans. If you make your announcements in a generally read musical journal at this time and throughout the summer months, and furnish such journal with information regarding your qualifications and experience to be used during the summer months, then your chances of securing engagements during the regular musical season are greatly enhanced. But if you are too dignified to "advertise," if you are too proud to introduce yourself to those who are likely to require your services, if you feel that a music journal or manager ought to be proud to exploit your merits, then you can be sure that you will fail to gain your ends. Nowadays when there are so many artists eager to appear in public, and when the supply is so much greater than the demand, publicity is the only means of securing recognition. And if you regard publicity as being undignified, if you do not consider the expenditure of a few extra dollars worth while, then you must not complain, for no one will be responsible for your failure next season but yourself. There can not be any fame without publicity and there can not be any success without more or less fame.

SUNDAY MORNING CONCERT

Gino Severi has prepared an excellent program for the Sunday morning concert of the California Theatre Orchestra which will take place tomorrow morning. The opening number of the program will be Maucinelli's triumphal march *Cleopatra*, which will be followed by two delightful intermezzos from Wolf-Ferrari's *The Jewels of the Madonna*. Specially interesting will be a selection from Bizet's *Carmen*, while the closing number, Verdi's *Sicilian Vespers*, will form a fine climax to the program. The solo feature will be Brown's Saxophone Six in classic numbers.

MINETTI ORCHESTRA CONCERT

The Minetti Orchestra will give one of its delightful concerts at Scottish Rite Auditorium on Wednesday evening, June 7th. The attendance at these fine events has grown to such an extent that a large auditorium has become necessary to house the throng that attends on these occasions. Under Giulio Minetti's able leadership the orchestra has improved remarkably and is in a position to present a choice program of orchestral composition according to the highest artistic principles. The program compiled for this occasion includes: Prelude in G minor (Rachmaninoff); Italian Symphony (Mendelssohn); Minuetto for strings (Boltoni); Violin concerto in E minor (Mendelssohn); Miss Harriet French, pupil of Giulio Minetti; La Zarzuela (Laconne); Overture, William Tell (Rossini); the cello solo of this overture will be played by Miss Ada Coulin.

Pearl Hossack Whitcomb presented five of her pupils in a song recital in the spacious San Francisco Musical Club rooms on Saturday evening, April 29th, attracting an overflow attendance. The singers were most enthusiastically received. The following students interpreted the program: Alice Stark, Elma Jones, Ethel Burnett, Harriet Murton and Clara Ward. Elsie Fulton played a violin obligato and two solos. Lola Givin Smale was at the piano. Two of Mme. Whitcomb's pupils are acquiring special prominence this month. Harriet Murton is to take the leading role (*Serpolette*) in the *Chimes of Normandy* to be presented on May 11th and 12th at the Polytechnic High School, and Clara Ward will direct the music in the open air pageant John Muir and California to be presented in Berkeley.

If you wish to become famous you must be known and in order to become known you need publicity and there is no more dignified way to gain publicity than by dignified advertising. If advertising is undignified then fame is undignified.

Gossip About Musical People

Mrs. E. E. Broner, the well-known soprano soloist, sang four of Mary Carr Moore's songs at the Western Arts Association on Saturday evening, May 20th. One of these songs, entitled "My Dream," is dedicated by the composer to Mrs. Broner and is still in manuscript. It is an excellent composition containing both melodic and poetic characteristics. Mrs. Broner has an unusually busy season taken up by church and concert work and she will enjoy a well earned vacation during this summer. She expects to spend some time in the Canadian Rockies and other trips of interest. Among her most recent successes Mrs. Broner may count the rendition of a magnificent aria, "The Lord Hath His Way," from Benedict's cantata "St. Peter," which created a sensational triumph when rendered at a recent service. Mrs. Broner has been specially engaged to sing at the Seventh Avenue Presbyterian Church during the next two Sundays.

The Maosfeldt Club elected the following officers at its business meeting of May 10th: Helen Schneider, president; Victoria Wallace, vice-president; Margaret Hyde, secretary; Cecilia Donovan, treasurer. The final recital of the season was fixed for Wednesday evening, June 7th, at the Fairmont Hotel, and the participants will be: Mr. and Mrs. Hugo Mansfeldt, Alma Rother, Victoria Wallace, Marjorie Scott, Margaret Hyde, and Helmer Palmer, guest artist.

The California Choral, Homer Henley director, gave a musical tea in the clubhouse, 1750 Clay Street. The following program had been prepared for this occasion: Vocal quintet—Wynken, Blynken and Nod (Nevin), I Hear a Thrush at Eve (Cadman), Her Rose (Coombs), Mrs. G. W. McIntire, Mrs. L. A. Larsen, Flora Bell Cheffins, Mrs. C. W. Prentiss and Mrs. O. B. Hergert; Soprano solo—Nymphs and Shepherds (Purcell), Chantons les amours de Jean (Old French), Chanson Provencale (dell'Acqua), Caltana Christoph; Chorus—Agnus Dei (Bizet); Soprano aria—Lorraine Sands Mullin; Vocal duet—Passage Birds' Farewell (Hildach), Mrs. Richmond E. Revalk—Homer Henley; Chorus—Venezia (Nevin).

Hilda Rhiimaki Fisher from Stockton has been in San Francisco for the past week in order to fill several professional engagements in concerts and to sing for the radio. On Wednesday evening, May 17th, she was presented by Madame Vought, concert manager, as the guest artist before the Western Arts Association of which Mrs. Jack London is the president. She sang songs of her native land of Finland in the Finnish costume and her youth and beauty added greatly to her charm. The rather weird songs of Finland were interpreted in a truly artistic manner and her voice was equally adapted for the heavier songs as for the songs of a lighter vein. On Thursday Mrs. Fisher was soloist at the Century Club, appearing twice on the program, the first time in costume. Her accompaniments were ably sustained by Madame Vought who substituted at the last minute. The members of the Cap and Bells Club were instantly charmed with Mrs. Fisher, whose beautiful rich dramatic voice showed to advantage in the classic songs of Finland. On Monday Mrs. Fisher was the guest artist of the Soroptimist Club at the St. Francis Hotel and sang at their weekly luncheon. On Tuesday she sang for the radio broadcasted from the Emporium with Madame Vought at the piano, and on Tuesday night she was a guest of the Jenny Lind Trio at their beautiful concert at the Fairmont Hotel.

Zina Bory, a young Russian pianist of magnificent promise, and an artist pupil of Wager Swayne, gave a brilliant concert in Paris on April 25th that heralded her as one of the coming artists. She is full of vitality, has an enormous tone, great speed and her cantabile work is lovely. She made fine dramatic climaxes in the Lispondoff number and altogether her playing was superb. She is preparing another Paris appearance in October, and Swayne predicts for her a brilliant future.

Aona Hurst, during the past few months, besides teaching in both Woodland and Sacramento, has appeared four times before the music section of the Town and Country Club of Woodland, Cal. She also gave a program with the assistance of a young violinist for the Men's Club of the Methodist Church of Woodland. Miss Hurst gave an entire program at the Nurse's Home of the Woodland Sanitarium, and since the first of the year she has been organist of the Woodland Christian Science Church. This successful musician also has been accompanist for Miss Clara Elton, soprano, during the present musical season, and Mrs. Grace Cost, musical reader.

Miss Hurst's pupils also have done a good deal of public playing especially Misses Marjorie Burrows, Alta Du Bois, Delight Wirth and Frances and Muriel Cummings. Little Helen Grothe, aged seven, of Esparto, also did credit to Miss Hurst's teaching. Another one of Miss Hurst's pupils, little Austin Wahrhaftig of Sacramento, who is only four years old, is showing decided talent. His slight reading astounds all who hear him. He, together with other pupils, is among the features of the Sacramento music week, and other spring recitals in Sacramento and Woodland where Miss Hurst's studios are.

S. F. MUSICAL CLUB CLOSES SEASON

On the music page of the San Francisco Chronicle we found the following interesting item last Sunday: Activities of the San Francisco Musical Club for the season were brought to a close last Thursday morning at the second May meeting in the Palace hotel ballroom. The following program was presented: Sweetly Sang the Bird (Rubinstein), The Bird (Rubinstein), Song of the Birds (Rubinstein), Mrs. Ashley Faull, Mrs. Byron McDonald; Allerseelen (Richard Strauss), Du meines Herzens Kronlein (Richard Strauss), Wie sollten wir geheim sie Halten? (Richard Strauss), Mrs. Charles Stuart Ayres; Zueignung (Richard Strauss), Sonata for violin and piano, Op. 13 (Gabriel Faure), Nathan Firestone, A. Maude Wellendorff. In her presidential report for the year, Mrs. Lillian Birmingham stated that the organization is in the most flourishing condition of its history. The membership was increased during the year by sixty-four new members, fifty-seven associate members and twelve reinstated members. The season closed with all indebtedness cancelled and \$1065 in the treasury. Special stress was placed on the fact that the concerts of the club are given by members, with only the occasional assistance of other talent, and Miss A. Maude Wellendorff was complimented as chairman of the program committee on the excellent quality of music provided. The officers for the coming year are: Mrs. Lillian Birmingham, president; Mrs. Orrin Kip McMurray, first vice president; Mrs. John A. Coghlan, second vice president; Mrs. H. J. Cooper, treasurer; Mrs. Howell Ware, recording secretary; Mrs. Marian de Gheree Steward, business secretary; Mrs. William Booth, corresponding secretary; Mrs. W. H. Kirkbride, Mrs. Laurie Cofer, Mrs. Thomas Inman and Mrs. Louis Mulgardt, directors.

ETHEL ADELE DENNY'S PUPILS' RECITAL

One of the most successful pupils' recitals of the season was that of Ethel Adele Denny given before a large audience in Sorosis Hall on Friday evening, May 12th. One of Wager Swayne's most talented and advanced pupils, Miss Denny is splendidly equipped to train young disciples of pianistic art. The serious, intelligent, spirited playing of the class, the correct rhythm and remarkable ease of execution of every pupil brought forth enthusiastic praise and comment. It was gratifying to see no trace of self consciousness or fear in the entire performance, something the pupils could scarcely achieve without the discipline of the monthly classes which are a regular part of their work. The program follows: The Merry Farmer (Schumann), The Brownies (Reinhold), Mabel Goodrich; War Song (Reinhold), The Music Box (Poldini), Frances Grant; Shadow Picture, (Reinhold), Elfin Dance (Spindler), Dorothea Schultdt; To a Wild Rose (MacDowell), Prelude, No. 20, C Minor (Chopin), Marjorie Stockton; Hunting Song (Mendelssohn), Song Without Words, Op. 53, No. 22 (Mendelssohn), Etude, C Major (Ravina), Tarantella (Heller), Anita Greisberg; Berceuse (Karganoff), Air de Ballet (Chaminade), Papillon (Merkel), Uarda Schultdt; Etude, Op. 125, No. 7 (Heller), Canzonetta (Schutt), Albmblatt (Grutzmacher), Le Secret (Gantier), Josephine Greisberg; To a Water-Lily (MacDowell), Les Hirondelles (Godard), Bertha Childs; Polonaise, A Major (Chopin), Gardener Landon; Impromptu, Op. 90, No. 4 (Schubert), Papillon (Grieg), On the Wings of Song (Mendelssohn-Liszt), La Verne Calnen; Gavotte (Gluck-Brahms), Marche Mignonne (Poldini), Prelude, G Minor (Rachmaninoff), Helen Claussen.

DELIGHTFUL MUSICAL EVENING IN OAKLAND

Mr. and Mrs. Richard Barnard Swayne and daughter, Marion, entertained about fifty musical friends on Monday evening, May 22nd, at their home on Lake Merritt, Oakland. An unusually fine program was given and the evening was pronounced by all guests as the most wonderful night of wonderful music by wonderful artists. Albert Brear, our local basso, with a big full voice of great sweetness and power, sang the Pilgrim Song by Tschaiowsky, and as an encore Don Juan Serenade and When I Am Dead; later giving full scope to his voice in Handel's Messiah Who May Abide. Miss Meritana Towler, pianist, recently completing a tour of the East, gave in finished style The Harp Etude by Chopin, and The Fairy Dance by Helen Livingston of Los Angeles; followed by a splendid interpretation of our own Signor de Grassi's composition, Rhapsodie Prelude.

Josephine Swan White, reader, who has endeared herself to a very large circle of friends all over California, gave: (a) Perdita, by Florence Earl Coates, (b) Every Night a Marathon, by the same author, and (c) The Song of a Mouth Organ, by Robert Service. The charming young daughter of the house, Miss Marion Swayne, a pianist of great promise, presided at the piano for Mrs. White's cantonines. Following this, Willem Dehe, "cello virtuoso, formerly solo cello with the Imperial Theater at Moscow, and undoubtedly one of the greatest 'cellists that has come to us from the Old World, gave: (a) Sonata, by Valentini; (b) Vito of Popper; (c) Melodie of Tschaiowsky.

And last, but not least, Madame Manakin, Russian Prima Donna of the Imperial Opera of Petrograd, and of the Opera Lyrica of Milan, Italy, sang the tremendous Tschaiowsky Eugene Onegin aria, following it with the Romeo and Juliet Waltz by Gounod as an encore, and proving herself deserving of the title of prima donna.

Mrs. George H. Richardson of Berkeley, who acted as accompanist for Madam Manakin, Mr. Brear and Mr. Dehe, is a musician of the highest type with head and heart perfectly attuned to every musical emotion. The evening was one of the most delightful ever given in a private home, and it is a pleasure to know that these artists are to live here and become a part of our musical colony.

News From the Studios

Pearl Hossack Whitcomb, the well-known vocal artist and teacher, introduced several of her pupils at a song recital in studio 706 Kohler & Chase building on Saturday evening, April 29th. The following program was intelligently and artistically presented: Swedish Song (Hagg), Sing Smile Slumber (Gounod), Alice Starck; My Mother Bids Me Bind My Hair (Haydn), I Passed by Your Window (Brahe), Elma Jones; Voi che Sapete from Marriage of Figaro (Mozart), Love's in my Heart (Woodman), Clara Ward; Violin Solo—Meditation from Thais (Massenet), Liebesfreud (Kreisler), Elsie Fulton; Connais tu le Pays from Mignon (Thomas) Le Parlate d'amour from Faust (Gounod), Ethel Burnett; Lass With the Delicate Air (Arne), Values (Vanderpool), Harriet Murton; I Hear a Thrush at Eve (Cadman), His Lullaby (Bondi), Waters of Minnetonka (Violin Obligato) (Lienrance) Clara Ward, Elsie Fulton; Duets—Who Knows (Ball), Trot Here, Trot There from Veronique, Ethel Burnett, Clara Ward.

Elizabeth Simpson's attractive Etna street studio was the scene of a charming afternoon recital on Saturday, this being the fifth and last general class musical of the present season. Quantities of spring blossoms in pastel shades formed an attractive scheme of decoration, and dainty refreshments were served at the close of the program given by primary, intermediate and advanced pupils. The junior class was assisted by a talented young violin pupil of Madame Antonio de Grassi, and the advanced program was as follows: Sonata, C Sharp Minor (Beethoven), Miss Margaret Fish; Three Preludes (Chopin), Miss Lillian Underwood; Fille aux cheveux de lin (Debussy), Arabesque (Debussy), Miss Ruth Hoskinson; Nolette (Schumann), Miss Gladys Sibley; Etude (MacDowell), Miss Kathlyn Dawson; Concerto, G Minor (Mendelssohn), Miss Helen Merchant, orchestral accompaniment on second piano by Miss Simpson; Nocturne (Grieg), Return of Spring (Palmgren), Hungarian Fantasia (Liszt), Mrs. Richard Martin, orchestral accompaniment, Miss Simpson.

College of the Holy Names of Oakland presented pupils of the Grammar School Department in recital on Friday, May 19th. This program included pupils of the elementary and intermediate classes of the school of music and proved to be a great success. Those who rendered solos displayed ease, expression and assurance. The ensemble numbers were beautifully interpreted in a manner quite remarkable in such young pupils. The choruses in three parts, gave an opportunity of manifesting fine voice quality and training. The Irish harp duo was most charming, showing wonderful accomplishment after only eight months' study of this fascinating instrument. The College has several other programs in preparation, of which one of May 29th at eight o'clock p. m., presenting violin graduates and another, the commencement program, to take place on June 1st, will be specially enjoyable. The program presented last Friday, May 21st, was as follows: Herald of Spring (J. Melnik), Primo—Margaret Muller, Jane Aseltine, Patricia Barry, Antonette Rossi; Secondo—Shirley Deering, Frances Tilton, Helen Shalloe, Lucille Caire; Cymbals and Castanets (A Schmoll), Elena Cortez; Le Printemps et Les Fleurs—Pupils of Fifth and Sixth Grades; Valse Isabel (Van Veatchton Rogers), Irish Harp I—Margaret Muller, Irish Harp II, Margaret Bemmerly; Butterflies (W. Lege), Juliet Darnell; Rondo (Gurlitt), Piano I—Lucille Murphy, Marian Tilton; Piano II—Maxine Blote, Margaret Best; To a Wild Rose (MacDowell-Ambrose), Pupils of Seventh and Eighth Grades; Grillen (Whims) (Schumann), Grace Whipple; Sevillana (O. Hackh), Piano I—Anita Ross, Margaret Smythe, Thelma Cleaves, Angeline Salamid; Piano II—Carleen White, Hilda Fay, Carmel O'Donnell, Marion Devlin; Sing On (Denza), Junior Choral Class.

Allegro Quartette, of Sacramento, consisting of Alice Basler, Dorothy Bradley, Dorothy Talbot, Eleanor Campbell, pianist pupils of Ida Hjerleld Shelley, gave the following piano recital at Wiley B. Allen's store in Sacramento on Friday evening, March 24th: Symphony No. VI Allegro (two pianos) (Haydn), Allegro Quartette; Etude Op. 299 No. 14 (with second piano) (Czerny), Two-Part Invention No. VIII (Bach), Spring Song (Mendelssohn), Eleanor Campbell; Sonate F major, Andante-Rondo (Mozart), (second piano part by Grieg), Dorothy Bradley; Etudes Nos. 5 and 13 (with second piano) (Cramer), Egyptian Dance (Friml), Dorothy Talbot; Duo—Tarantelle (two pianos) (Loew), Dorothy Bradley, Eleanor Campbell; Etudes Op. 834 Nos. 9 and 3 (with second piano) (Czerny), Bubbling Spring (Rive-King), Alice Basler; Barcarolle—Love Tales of Hoffman (two pianos) (Offenbach-Steiger), Allegro Quartette; Melody in F (two pianos) (Rubinstein), Allegro Quartette; Scarf Dance (Chaminade), The Two Skylarks (Leschetizsky), Eleanor Campbell; Voeglein (Little Bird) (Grieg), Bridal Party Passing By (Grieg), Dorothy Bradley; Trio—Mazurka Russe (Glinka), D. Talbot, D. Bradley, E. Campbell; Shepherd's Hey (Morris Dance) (Grainger), Sons Bois (In the Woods) (Staub), Dorothy Talbot; Duo—Valse Caprice (two pianos) (Chas. Spross), Alice Basler, Dorothy Talbot; Tarentelle Op. 4 (Karganoff), Alice Basler; Ballet Music from "Feramors" (Rubinstein), Allegro Quartette; second piano accompaniments, Ida Hjerleld Shelley.

Significant Music

By Rosalie Housman

Judging by the songs and the great number of them published in America, we are a singing nation, but I am curious to know if all these contributions are really used. And the many poems of unequal merit, which the prolific composer discovers. It fairly baffles my arithmetic. The discovery of the collection is the name of Werner Josten; I doubt if anyone has heard the name before. He is a young Hollander, married to an American singer, and was the accompanist of many famous artists abroad. This next season he will play for Mme. Lashanska, who was instrumental in getting the Dittos to look at his songs, and they took a lot, as I hear, others have also done. I am sure they will be a great success. He understands the singer's point of view so thoroughly, and is always musically interesting. It is a curious fact that he uses poems in various languages, and always reacts to the poem as a native of that country. I find all his songs sensitive, melodious and personal. Here is a welcome to the American public, which should appreciate splendid material, which it so rarely finds. Let me recommend Dedication, Through the Silver Mist and Adoration, which got a repeat at Mme. Lashanska's recital this past winter.

I find a number of Trebarn's songs as well. A light one is Damon and Sue, Sun of the Sleepless, a stunning song with atmosphere, which is one of his very best, and a good setting of a lovely poem on Aiken's Music I Heard, which will please the tenors. I do not think he has gleaned all the beauty from the poem, which is exceptionally lovely. Let me also call your attention to two of Wm. Ames Fisher's—For the Sake of Somebody and O for a Breath of the Moorlands, both with a Scotch tang, and Melody. They are fine for all purposes. And there's a bully good song in Rosalind Park's I'll Dance the Romaika, which has swing. A dialect song of the French Canadians is O'Hara's Leetle Bateese, a corker for male voices.

H. W. Gray Co. Songs

From the H. W. Gray Co., who are the sole agents for the Novellos, I recently received a few very beautiful songs. One, a Lullaby, of Walter Wild, and another, called Pansies, by Annabel M. Buchanan, both by unknown composers, as far as I know, are lovely in melody and mood. They have a sincerity one seldom finds. Cecil Forsyth, who is well known for his book on Orchestration, as for delightful music, contributes Tell Me Not of a Lovely Lass and Bring Her Again, both sincere and appealing songs. From what I see, in a song they issue of Eric Delamater, Love-Free, the firm is also publishing American music and this one of Delamater's is an art song of the highest type.

Huntzinger and Dilworth Songs

In three songs of Laurence Eyre, Huntzinger and Dilworth have issued some really fine material, worthy to rank with any American composer's songs. These are the first of Mr. Eyre's that I recall seeing, and I am glad to extend a welcoming hand to one who has so delightful an imagination and eclectic sense as these show. The poems alone bespeak the finesse of his taste, and they are set with all due appreciation of their quality. The Song of Kahn Zada to a poem of Hope, has a lovely Oriental mood, as is needed, and a simplicity of expression which is doubly refreshing in these days of musical sophistication. The Song of Le Gallienne is more obvious, and Never Again of Crapsey is the best of all. The sustained organ point gives its hopeless color as perhaps nothing else could have done, and shows truly the instinct and sensitiveness of the composer. I hope I shall see other things of his again.

Two ballads which teachers delight in are Motherhood, of Ward-Stephens, and Confession, of George Benyon. Musically they are unimportant. There are, among the sacred music issued, four Ward-Stephens settings of the Lord's Prayer to poems of Anne C. Stark which have all the requirements of the church solo. Two of John Prindle Scott, who is so prolific in this field, are of his accustomed sort; one, based on the eighth Psalm, and the other, an Even Song, to the words of Rev. Anson Morley, has an obligato to add to its effectiveness. Mr. Scott has a devotional spirit, and writes well, though in no sense is his an original voice. If it were I doubt if his religious music would have the success it has had.

Significant Violin Music

When the Boston Music Company recently published the Tryptych of Mr. Engel they gave us one of the most important contributions to modern violin literature which has appeared in several years. It takes all a publisher's courage to indulge himself in the issuance of a work of this sterling character, as it will take a long time for it to receive the praise and acknowledg-

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ment which are its just due. The Boston Music Co. has, however, always been representative in publishing the best of American music, whether of the commercial sort, or otherwise, as the sonates of Mortimer Wilson prove. I will have occasion to discuss one of these later on.

To a brief discussion of the music itself. The title already shows Mr. Engel's modern leanings in choosing a name so unfamiliar to the average public. It is really a free sonata, though in the broadest sense it is not a sonata at all but three equally important movements, linked with a common thought, and for that reason Mr. Engel harks back to the old name. In ancient art three pictures, linked with a common idea, were painted for altar-pieces, and called Tryptych. These three sections, musically, are parallel. In form and musical utterance they are expressive, free and individual. A restless spirit painting on a broad canvas, with all the richness of a Titian, underlies the whole. The vocabulary is modern and untrammelled, logical, and absolutely a sincere and spontaneous one. Throughout there is motion, an onward urge, which carries one on, relentlessly and boldly, with an emotional sense of color and mood. Each section seems complete in itself, until one has known the whole, when the complete picture grows vivid on your consciousness. Then an appreciation of the title becomes apparent. Speaking of it from the standpoint of a composer, I want to say that I have seldom seen finer work, more real inventiveness and freer handling of available material than here. The themes are strong in outline and handled with remarkable harmonic skill and finesse. Speaking as one who is more intimately acquainted with the piano, I would say that this instrument has the more difficult technical share to bear, but I also wish to emphasize that the instruments, in spite of the difficulties, SOUND, and after all, the ear and not the eye, is the final test of music. I can only wish that Western audiences and musicians will have an opportunity of proving me right.

Schirmer, as always, heads my list—they keep up a very high standard and judging from all I receive, a very full list as well. They have a new piano piece of Friml's, Echoes of Spring (also edited for organ) a melodious affair, with arpeggios and nice melody underneath—there is a middle part (none of it is really difficult, as it lies well under the fingers), quite sentimental and slow—I imagine the music will have its popular appeal for students—in the organ edition, for the motion picture.

Mathilde Bilbro has always good easy music; these two, Starlight and Cherokee Rose, are no exception, and the poetic captions are helpful to interpretation. Frances Terry's two—In An Old Belfry and Where Heather Blooms—are more advanced technically; the full chords of the former will teach much and sound well. I like the Vieux Rondel of Francis Hendricks—and it classifies easily Grade III. It has more personality than much teaching material has. The name of Mari Paldi is very well known in the teacher's list—these new ones, Lover's Lane and Slumber Song—will be gladly welcomed. Kate B. Block has In Varying Moods, Gay, and Laughing, good technical material. N. Louise Knight a series of three; of these the Spinning Wheel offers the most and is a bully left hand etude for the early pianist. Arthur Brown's Moment Musical is in every way more advanced—so is Maurice Baron's Valse Pathetique.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, May 22, 1922—As if to make the farewell concert and the au revoir until fall all the more poignant, the Los Angeles Trio—May MacDonald Hope, pianist; Calmon Luboviski, violinist; Ilya Bronson, cellist, with Emil Ferir viola, as guest artist, gave of the best in chamber music, and in their best manner. Both of which means a good deal. Tone quality, ensemble balance, thematic working out of the compositions and interpretative qualities in general, made a strong impression in spite of the divergence of program. Strauss' C minor quartet, opus 13, the G major trio No. 1 of Haydn, and the G minor quartet, opus 25, of Brahms.

Strauss speaks a forceful, though on first hearing not a convincing language melodically, at least not on first hearing. This was the first performance of the work on the coast. The composition is polyphonically masterful, and that, in the case of Strauss, means a big task in polyphonic playing on the part of an ensemble, a test well met. Rhythmically the work, too, is of striking virility. Altogether it is of a directness, almost of that brusque Brahmsian quality, a musical tendency which makes fullest co-ordination of the player hard, when uttered through such an amplitude of thematic material as Strauss crowds into this work. Today, probably he would make two compositions out of the material crammed into this one, though already in those early days he was a master of musical development. Specially the second and third movements are interesting as units of moods with fascinating climaxes.

Lovely in style, and all this meaningful word implies, was the performance of the Haydn trio. The tone quality was pleasingly adapted to this volatile work. But the climax of the concert really came in the presentation of the Brahms work which brought a harmonious adjustment of ensemble qualities as we have not often heard it here. Brahms in all his musical strength and up-welling romantic mood found a strongly sympathetic presentation.

Mr. Ferir's appearance in the two quartets was greeted with much satisfaction. That the tone balance was on such high level speaks well for his adaptability, for Mr. Ferir is a distinctive personality, as well as for the innate strength of tonal unity in the trio. Ferir's tone and phrasing have a rare poise. Specially in the last two program numbers the dynamic shading between the piano and the strings was carefully adjusted, yet not without depriving the total expression of spontaneity. Mrs. Hope, whose versatility and technical firmness has often before been a strong carrying power of the ensemble, again followed her course admirably. Luboviski's playing hardly needs much further comment. Tone and ease of technic, no matter how difficult, are superb. His chamber music style is a fine combination of leading and submerging. Ilya Bronson was rarely heard to better advantage. His imperturbable technic and a charming beauty of tone, specially in the Haydn, and more so in the Brahms, was delightful.

Many were the ovations before, during and after the concert, that the artists received. The hope to greet Mr. Ferir again on these programs was frequently expressed. Mrs. Hope was sought by her numerous friends, patrons and admirers, for to her personal and artistic enthusiasm does Los Angeles owe this excellent organization. It was gratifying news to these supporters of hers to know that among those who could participate in such an act of appreciation, a handsomely weighted purse had been contributed as a special token of thanks. It was felt, that in view of what Mrs. Hope had done for chamber music in this city, this was but an outward way of making a timely acknowledgment. Also it was meant as a handclasp, to be renewed next season.

Lester Donohue, pianist, and Roderick White, violinist, were heard in joint recital. It was one of the best attended concerts given by an artist who, as Donohue does, calls Los Angeles his home. It would be very gratifying if some members of our social elite would remember also other members of our musical colony on concert evenings. By this I do not mean to imply that Mr. Donohue's concert was a social event. I am definite in saying that there was genuine interest in the artistic angle of his performance, for Los Angeles believes in Donohue as a musician, and has good reason to do so. Yet, I cannot but wish that the absence of social relationship should not stand in the path of success, as has been the case so often with excellent performers here.

Donohue won the lion's share of public approval, and in or rather after his playing of the fifth sonata by Scriabine, I say deliberately after his playing, for I think the audience enters little into the seeming abstractness of this peculiarly self-willed work. I am glad to say that I have never heard it played with better technic, and more lucidity as to thematic and harmonic treatment than that evening. Donohue's technic has a refreshing dependability and finesse of color values inherent in the keyboard, with which he gave such promise two years ago when playing for the first time with the Philharmonic Orchestra. He is too much of a concert pianist to be a satisfying co-artist, as is required in the playing of duo sonatas. His playing in the violin sonatas opus 100 of Brahms and Grieg (C minor) was often too loud and void of poetic shading, almost ultra-dependable to the extent, that the violin sounded at times more like an obligato. That latter effect or defect is, however, a good deal the fault of the violinist, Roderick White, who lacked in elasticity of



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technic and general command of the musical situation. His tone has a luscious quality in certain quiet passages, and there seems to be much good grounding back of Mr. White's work. But there is a nervous tensility to his playing which affect volume, color, and, alas, also purity of his tone. I did not hear his Bach (Prelude from the E minor sonata), played with the Schumann piano accompaniment strange to say. His Brahms was unconvincing. The Grieg had more of musical forcefulness and was better phrased. Sympathetic in Mr. White's playing is an evident desire to impress the hearer only with the personality of the composer. Objective playing, however, is like a two-edged sword.

For six years past the Art Publication Society of St. Louis has invited a number of piano teachers and advanced students to be its guests at Summer Normal Sessions of leading Conservatories of Music and Universities throughout the Eastern and Middle West States. Last year they paid the tuition of approximately one thousand teachers and the number will be greatly increased this year. During these years some teachers from California and the Coast States have attended these Normals, several having gone to Cornell University Summer School at the Society's invitation. Arrangements have been made by the Society for Ernest R. Kroeger, distinguished pianist, organist, composer and pedagogue to conduct a three weeks' Normal Course in Los Angeles, and it is expected to establish a permanent Normal Center for this work on the Coast, so that the expense of a long transcontinental trip can be avoided. This course will open Monday June 12th and sessions will be held in the assembly room of the Angelus Hotel.

Mr. Kroeger's course will be similar to the course he has for four years conducted at Cornell University and will cover Ear-Training, Dictation, Elementary Harmony, Acoustics, Rhythm, Form and Design, Practical Piano Playing, Laws of Expression, Pedaling, Memorizing and Interpretation. Sixty hours instruction will be given without expense and all text-material used at the course will be loaned the Society's guests. Mr. M. S. Molloy, who is connected with the Society's Educational Department, is in charge of the arrangements. Mr. Molloy expects to remain in California permanently in charge of the Society's interests in this State. The text material used at these Normals is the Progressive Series of Piano Lessons of which Leopold Godowsky is Editor-in-Chief. Associated with Mr. Godowsky are Josef Hofmann, Edgar Stillman Kelley, Arthur Edward Johnstone, Emerson Whithorne and other well known artists and musical educators. Mr. Molloy states that approximately two hundred teachers have accepted the Society's offer and will attend the Los Angeles Normal. While a majority of these teachers are from California and include many of the leading teachers of this city and San Francisco, some are coming from as far east as Mississippi and ten States will be represented. The Los Angeles class will be one of eighteen such Normal classes, which number includes one to be given at the University of Kansas by Louis Victor Saar, others at Cincinnati Conservatory of Music, Pennsylvania State Normal School, West Chester, Penn., and other centers in the East. Mr. Kroeger will give three public recitals while in the city which, like the Normal, will be given without any charge being made.

Mr. Molloy is a native of Boston, has been connected with the activities of the Society for the past nine years. He expects to bring his family to Los Angeles in the near future.

Conductor Walter Henry Rothwell and Mme. Rothwell were guests of honor at a farewell party given them by Mr. and Mrs. Cecil Frankel (Mrs. Bessie Bartlett Frankel). The list of guests included many names prominent in musical circles.

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The Zoellner Quartette, who arrived recently from an eastern tour, have opened their lovely studios and putting into execution a number of their new ideas for their students. They plan to handle beginners in violin as well as more advanced pupils. The Zoellners are planning six recitals for the coming season for Los Angeles music loving public. One of the first programmed numbers will be the American premiere of "A Scandinavian Quartette," by Danby, who dedicated this wonderful composition to Zoellners. A number of teachers from different eastern colleges are planning to study here this season with Zoellners.

John Smallman, baritone, prominent voice teacher and conductor of the Los Angeles Oratorio Society, will give his first public recital in Los Angeles Tuesday evening, June 13, at Friday Morning clubhouse instead of the Kramer studies as first announced. While Mr. Smallman has been heard with pleasure at numerous functions and representative programs through the state, this will be his first program of recital proportions. He will be assisted by Axel Simonsen. Mr. Smallman will feature three songs of Los Angeles composers—"Work," by Gertrude Ross; "Tres," Rossbach, and "Birthday Song," by Lewis Curtis.

Mme. Alma Stetzler, well known vocal teacher, will present Miss Georgia H. Stark in recital at Ebell Club Wednesday evening, May 31. Miss Stark will be assisted by Lillian Chancer at the piano. The program will include: The Wind (Spross); Vale (Russell); I Passed by Your Window (Brahm); Waltz Song from Romeo and Juliet; Elegie (French) (Massenet); To a Hilltop (Cox); The Wounded Birch (Gretchanoff); Il Bacio (Arditi); I Hear a Thrush at Eve (Cadmian); In an Old-Fashioned Town (Squire); The Lilac Tree (Gartlan) and Caro Nome from (Rizetto).

Z. Earl Meeker, president of the Music Teachers' Association of California, will leave next Wednesday for an official visit to the northern branches of the M. T. A., which will include San Jose, Oakland and San Francisco. Next month he will visit Santa Barbara, Stockton, Sacramento, San Diego and Redlands. Next Tuesday Mr. Meeker, Miss Adelaide Trowbridge, Mrs. Abbie Norton Jamison and Arthur Perry, members of the state board, will visit Santa Ana. The state convention will be held in Los Angeles July 5, 6, 7 and 8.

John Smallman, well known for his connection with the Los Angeles Oratorio Society, will give his first public recital in this city on Tuesday evening, June 13, at the Friday Morning clubhouse. He will be assisted by Axel Simonsen, cellist, and by Lorna Gregg at the piano. Mr. Smallman's program has not yet been definitely arranged, but it has been decided to feature three songs by local composers: "A Birthday Song," by Louis Curtis; "Trees," by Rasbach from the poem by Joyce Kilmer, and "Work," by Gertrude Ross. Mr. Simonsen will play for the first time here the Rachmaninoff sonata for violoncello.

Grace Wood Jess, mezzo soprano, recently delighted in private musical the guests of Mrs. A. G. Hubbard of Redlands. The University of Fine Arts Society of San Francisco are to hear a Grace Wood Jess program of dramatically interpreted folk songs in period costume the 31st in the colonial ballroom of St. Francis Hotel. This artist is to be in Los Angeles during the summer months preparing new programs of folk songs for next season. The San Francisco concert will offer much charming material and those who love musical folklore and old songs presented in a "spirit intine," should not fail to hear this exquisite artist. Miss Jess has been well called "the American Yvette Guilbert."

Miss Frieda Peycke, whose programs of original compositions in the form of musical readings are always a delight in continuing her appearances through Southern California and will be heard in the new club house for the Bakersfield Women's club May 22, through Criswell's Brunswick Shop of Redondo Beach. Miss Peycke will give an evening for the annual meeting of the chamber of commerce of that city, May 29, and will be assisted by William Pilcher, tenor.

The need of a summer normal course in dancing in Los Angeles has been manifested by the number of applications received by Norma Gould for her six weeks' summer course for teaching, professional work and general culture. The course, which will embrace fundamental technique, Dalcroze eurythmics, pantomime, first principles of pageantry, dance pedagogy, solo and group dances, has been established as a permanent part of the regular annual schedule of the school, for it is well known that Miss Gould has a broad vision of Los Angeles becoming one of the leading art centers of the United States.

Sam Glasse, tenor, sang before the Music Teachers' Association last Monday evening. His interpretation of Woodforde-Finden's "Indian Love Lyrics" left nothing to be desired. His enunciation was flawless and the phrasing was perfect. Mildred Mather Collinge accompanied Mr. Glasse. This is the first year since 1915 that he has failed to sing with the Orpheus four. He is now singing with the Philharmonic quartet, his place in the Orpheus four being filled by Stanley Vermilyea, a pupil of Carl Bronson.

Mme. Geneva Johnstone-Bishop, oratorion soprano, gave a recital at the home of Dr. and Mrs. Alfred G. Castles Thursday evening. She was assisted by Mr. and Mrs. Norman Hassler, Mr. and Mrs. Charles Bowes, Dr. John F. Clark, Mrs. Gentry Baskett, Miss Corine Harris, the gifted pupil of Charles Bowes, and R. D. Richards.

The Orpheus four have returned from a successful tour, covering a period of thirty weeks. They presented 175 programs and sang in 25 of the 48 states, meeting with great success everywhere. Los Angeles should remember that these gentlemen have been among the standard of its music to every corner of the United States for a period of six years and, judging from the comments of the critics, they have done so in a creditable manner.

Leona Nebbet, who has appeared in concert work throughout the West this season with splendid success, has opened her studio in the Music-Arts building and will teach all summer. She has studied and coached with several great artists and is herself very capable. She formerly had charge of the violin department at the state normal school in New Mexico and has recently done the same work at the Westlake school for girls in this city.

Sylvia Harding, popular young violinist, whose trio furnishes music for the Wilshire Country Club and who has been in great demand for social affairs of many kinds this season, presented several solo selections for the opening lunch session of the new Soroptimists' club Tuesday. Her accompanist was Loretta Payson.

At the regular monthly tea given yesterday afternoon in the McDowell Art club rooms in the Tapp building by the associate musicians, Gloria Bretherton, Gladys Thatcher, Esther Davidson-Pellicciotti and Maestro and Mme. Guerrieri, the following soloists participated in the musical program: Vocalists, Althea Oliver, Maybelle Clark, Morina Coleman, Ruth Chambers, Quirino Pellicciotti; instrumentalists, Esther Davidson-Pellicciotti, Ruth Kinz and June Clayborn.

Arthur F. Fuller, pianist, baritone and composer as well as poet, will give his next program at the Ebell clubhouse Thursday evening, June 1. He will be assisted by Mme. Snelling Farquhar, contralto; Doris June Stubbe, pianologist, and Camille Firestone, violinist. Mr. Fuller has prepared an attractive musical offering for this, his closing recital of the season.

Horatio Cogswell, head of the vocal department, College of Music, University of Southern California, is planning a series of three student recitals as follows: On June 2 a number of his advanced students will be heard in the annual student's recital in Boyard auditorium. On the evening of June 6 Isobel Smith, daughter of Dr. Merle Smith, pastor of First M. E. Church, Pasadena, will give her graduating recital in the old chapel of the University at 8:15. Miss Smith is a coloratura soprano. Her program will demonstrate her familiarity with Russian, Italian, German, Scandinavian, Bohemian and English song literature, including arias from opera and oratorio. Miss Smith is also an accomplished pianist and half of her program will represent her graduating recital in piano under Miss Olga Steeb. On June 20, in the old chapel, the last student of the series will be Miss Anna May Galloway in her graduating recital.

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(Continued from page 7)

Mme. Anna Ruzena Sprotte, well known vocal teacher, presented a pupils' program that was impressive because of its well chosen repertoire selections and finely trained vocal material. The numbers presented revealed the type of tuition which is based on pedagogic and artistic qualities of high quality on the part of the teacher. The program in full mentions: Aria from Flauto Magico (Mozart), Spring Song from Natoma (Victor Herbert), Leona Doyle, Lyric Soprano; Il bacio morto (Sibella), Gray Rain (Hutchinson), Song of the Afternoon (Cox), Pauline Hanna, Mezzo-Soprano; Aria from Carmen (Bizet), Mildred Fairweather, High Soprano; Desert Songs (Gertrude Ross), (a) Sunset, (b) Night, (c) Dawn, Mrs. R. Woodward, Contralto; Over the Steppe (Gretchaninoff), Round-up Lullaby (G. Ross), Sotto il Ciel (Sibella), Oria Padell, Tenor; Aria from Herodiade (Massenet), Mrs. E. Jenks, Dramatic Soprano; The Great Awakening (Kramer), Wondrous Spring (Piltzer), Gladys Hill, Lyric Soprano; Schmerzen (R. Wagner), Aria from Tannhauser (R. Wagner), Mrs. Weineck, Dramatic Soprano; "Habanera" and "Love Duet" from Second Act Carmen (Bizet), Mrs. Elizabeth Stack, Mezzo-Soprano and J. Cargill, Tenor.

At the California Conductor Elinor has revived an old overture of much musical and historic interest, written by Auber for his long forgotten opera Masaniello. It is a typically French work and rendered by the orchestra with fine bravura and elegance. It is worth noting following the performance of the opera in 1830 in Brussels the populace was so excited by the revolutionary plot of the music drama that political riots followed developing into the historic July revolution. A pleasing contrast was offered in Dvorak's Humoresque, in which the strings did especially good work. A third medley of famous popular airs, cleverly arranged by Mr. Elinor under the title, How Many Do You Remember, is a highly attractive finale at the concerts which continue to please so much at the three daily performances.

SEVENTEENTH BETHLEHEM MUSIC FESTIVAL

Bethlehem, Pa., May 17.—The seventeenth musical festival given here by the Bethlehem Bach Choir since its organization in 1898 by Dr. J. Fred Wolfe will be held in Packer Memorial Church at Lehigh University on Friday and Saturday, May 26 and 27, and it promises to be one of the most successful ever given by the chorus. The sale of patrons' reservations was earlier and heavier than for any concert in the history of the event, as all seats for both sessions were disposed of some time ago.

There will be 250 mixed voices in the choir, the instrumental music to be supplied by fifty members of the noted Philadelphia Orchestra, pronounced by many music authorities as the premier organization of its kind in the country, as the Bach Choir has often been called the best in America. The combination of two such notable musical organizations has been more interesting and vital with each succeeding festival, and the annual trip to Bethlehem has become more like a religious pilgrimage with many devoted patrons and devotees of the Bach choruses. The well known Moravian Trombone Choir, of Bethlehem, will play old chorale tunes on the tower of the festival church preceding each musical session. Bach's St. Matthew Passion will be sung on Friday.

The array of soloists is notable this year, including for the two Friday concerts Nicholas Donly, tenor, of Philadelphia, who has appeared at every festival since they were started a quarter of a century ago; Mrs. Mildred Faas, soprano, also of Philadelphia; Miss Mabel Beddoe, contralto, and Frederick Patten, baritone, both of New York, and Charles T. Tittmann, bass, of Washington. On Saturday at the two sessions of the B Minor Mass, the soloists will be Henri Scott, bass, and Mrs. Emily Stokes Hagar, soprano, both of Philadelphia; Mrs. Merle Alcock, contralto, and Lambert Murphy, tenor, both of New York.

Miss La Verne Waters, a youthful pianist pupil of Ida Hjerleid-Shelley of Sacramento, assisted by Andrew Jovovich, baritone, and Miss Hjerleid-Shelley, accompanist, gave a piano recital at Wiley B. Allen's in Sacramento on Friday evening, April 21st. Miss Waters is still in her teens, but plays very musically as well as being well advanced in technique. The program rendered on this occasion was as follows: Etudes Nos. 19 and 4 (twist second piano) (Cramer), Sonata Eroica, first movement (MacDowell); The Butterfly (Lavallee), Liebestraum No. 3 (Liszt), Prelude G Minor (Rachmaninoff); The Seapiece (Maffei); The Fairy King's Ball (Korngold); The White Peacock (by request) (Griffes); Marie Fire, from 'The Valkyrie' (Wagner-Brassini); Le Cor (The Horn) (Flegler); Rolling Down to Rio (Edward German), Rhapsody No. XI (Liszt); Capriccio Brillante Op. 22 (Mendelssohn), (orchestral accompaniment on second piano)

Mr. and Mrs. Albert Rosenthal, the latter better known in musical circles as Ethel Johnson, left for New York on Thursday, April 19th, and Mrs. Rosenthal gave her final concert before the Mill Valley Musical Club on Wednesday, April 18th. Mrs. Rosenthal is the chairman of the program committee of the California Federation of Music Club Convention and prepared many of the programs before leaving. She regrets that she was not able to be here during the convention. It is likely that Mr. and Mrs. Rosenthal will go to Europe.

SCHUMANN-HEINK'S PERENNIAL TRIUMPHS

Eminent Diva Continues to Arouse the Enthusiasm of Capacity Audiences Wherever She Appears—Press and Public Alike in Admiration

The following well-merited tributes inspired by the great art of Schumann-Heink prove that her influence upon the musical public of this country continues without any abatement:

"Mme. Schumann-Heink never has sung in Cleveland before a greater audience than the one that gave her a royal welcome in Masonic Hall last night. Every seat was sold, even to the chairs in the box which serves as organ loft. The stage was packed, with means of egress entirely cut off on one side, and a goodly company of song lovers stood throughout the evening behind the topmost row of gallery seats.

"The vastness of the assemblage was in itself a tribute. There is something motherly about Mme. Schumann-Heink—something grandmotherly, too—and everybody loves her for it. She comes on the stage and beams good will and affection on all and sundry, and all and sundry respond in right hearty fashion.

"So a recital by the famous contralto is material for a human interest story, as well as an occasion for discourse on the vocal art, as exemplified in her performance. For everybody is stirred by a valiant spirit that bids defiance to the encroaching years.

"But let no one overlook the fact that along with her many titles to regard as a big-hearted woman, she is also a great artist, one of our greatest, a world figure in the realm of music. If it was Mme. Schumann-Heink's personality and the remembrance of many evenings of beautiful song she has vouchsafed us that caused her to be greeted with tumultuous applause when she first appeared, there was no like warrant needed to account for the enthusiasm with which her offerings were received.

"Her voice was in capital estate, rich, full-throated and wonderfully well controlled. And how does this voice compare with the voice of yore, when in America music, heavenly maid, was young?

"To our notion the difference in quality, if indeed there be any, is negligible. There is still that astonishing, one might say almost startling, lowest register, with its amazing resonance, and in the medium and upper ranges there is clear and telling vibrance.

"As we read recently, Mme. Schumann-Heink declares that she has no intention whatever of retiring. And for our part, we see absolutely no reason why she should. She is inimitable, unique. How many can match such a performance as she set forth last night? It was an exhibition of vocal skill disclosed with especial conviction in mezza voce episodes and illuminating lyric interpretation that might serve well as a model for aspiring singers.

"The singer's list included an old Italian aria, two or three excerpts from operas of Wagner—Mme. Schumann-Heink has long been hailed as one of the most illustrious exponents of the Wagnerian music drama—a liberal selection of German songs, three songs by American composers and an Arditto bolero."—James H. Rogers, Cleveland Plain Dealer, March 29, 1922.

Mme. Ernestine Schumann-Heink, who appeared at Indianapolis recently in recital, scored one of her most substantial successes on that occasion, as may be seen by glancing at the following press notices:

"Mme. Schumann-Heink, the great musician and dynamic personality, evoked the usual admiration and enthusiastic response from a large audience. Mme. Schumann-Heink again demonstrated that she is not only a singer of great natural endowments that stand the assaults of time, but also gave an impressive exhibition of the technical equipment that makes an art of a natural human expression.

"It is a pleasure to hear and realize the accuracy of this singer's attack, her control of tone and breath and of all the resources that make her a fine interpretative artist. She knows her business so superlatively well that even those unfamiliar with the technique of vocalism must be aware of the ease with which she works.

"Two Wagnerian arias brought a thrill of delight to an audience unaccustomed of late years to hear these beautiful strains. In addition to the Erda song from 'Rheingold' and the 'Tristan and Isolde' number, there was the aria 'Ah, rendimi' from 'Mitrane.' In these songs the woman who recently has been best known as a lieder singer renewed her hearers' delight in her finished artistry as an operatic interpreter. The Schumann-Heink who believes in giving the public what it wishes believes also in upholding the high traditions of her art, and it was as a serious artist that she sang the arias and the Schubert, Brahms and Strauss songs, which made up her second group.

"The 'Sapphicche Ode' and 'Aller Seelen' were particularly well sung, with that smooth legato tone that must be capable of variation of color for full effect. Nor was there lack of feeling and dramatic sense of Schubert's 'Der Wanderer,' which preceded them."—Indianapolis News, March 29, 1922.

"To all concertgoers, even those not primarily interested in music, the contrasting personality of visiting artists is ever an interesting feature. Some artists charm purely by the mastery of their art; the intellect is satisfied. Others add to their skill warmth and emotion which create a bond of sympathy and understanding between the artist and listener. It is this power which gives Schumann-Heink her great and continuous hold upon the public. Singers may come and singers may go, but this wonderful diva holds the hearts of the people of our time as no other prima donna has ever done.

"Not only by her music, but by that marvelous human touch with her audience, she has endeared herself to the American folk and has been the far-reaching influence in raising their musical standards. By sheer personality she lifts the layman to the heights of her classical programs.

"The program ranged from opera arias to the simple lullaby. In all of these numbers her rich, deep voice, interpretative ability and histrionic power, added to that splendid poise and stage presence, held the audience, as always, to the final note."—Indianapolis Star, March 29, 1922.

Samuel D. Mayer, Dean of California organists, has a unique and enviable record as may be gathered from the following notice appearing in the Masonic Trestle Board for April:

After more than forty years continuous service Brother Samuel D. Mayer has been made organist emeritus of Golden Gate Commandery No. 16, Knights Templar. Brother Mayer is now organist emeritus of the Grand Lodge of California, after more than fifty years' service; of California Lodge No. 1 and of California Chapter No. 5, Royal Arch Masons. This record is believed to be unique in the United States. Brother Mayer, in spite of his advanced years, still enjoys good health and is a frequent visitor at the various bodies in which he holds membership.

Mr. Mayer is also organist emeritus after forty-five years of continuous service.

Dr. and Mrs. K. G. Lorentzen gave a dinner on Saturday evening, May 13th, at the Palace Hotel in honor of Mr. and Mrs. George Kruger. A number of distinguished guests from the leading social element of the city were invited to meet Mr. and Mrs. Kruger. Mr. Kruger was recently elected a director of the Sequola Club of this city which is doing so much for literary and artistic endeavors in San Francisco.

Margaret White Coxon will present six of her youngest piano pupils in recital at the Interdenominational Church, Piedmont, this (Saturday) afternoon, May 20th. The program prepared for this occasion is as follows: (a) Cuckoo Song—F Major (Erb), (b) The New Year—C Major (Maxim), Cynthia McClellan (age 10); (a) All Day Long—C Major (Spaulding), Cynthia McClellan, Frances Loomis; (a) Fire-flies—G Major (Erb), (b) Grandfather's Clock—C Major (Maxim), Frances Loomis (age 11); (a) Pixie's Waltz Song—F Major, Betty Hirst, Margaret White Coxon; (a) Ditty in C Major (Schumann), (b) Goblins' Midnight Procession—C Minor (Oehlmer), (c) Birds and Butterflies—C Major (Krogman), Betty Hirst (age 9½); (a) Mayflower—G Major (D'Arceves), (b) Dance of the Crickets—G Major (Crosby), (c) Elf Man's Serenade—G Major (Gaynor), (d) Minuet in G (Beethoven), Mabel Overton (age 7½); (a) Waltz in A Major (Weber), (b) Pizzicati from 'Sylvia'—C Major (Delibes-Erick), (c) Waltz in A Minor (Grieg), (d) The Music Box—C Major (Poldini), Constance Overton (age 8½); (a) Neapolitan Dance Song—E Major (Tschakowsky), (b) Pilgrims' Chorus from Tannhauser—G Major (Wagner-Tonelli), (c) Etude—C Minor (Heller), (d) Berceuse from Jocelyn—D Major (Godard), Nancy Overton (age 11); (a) In a Three Horse Sleigh—E Major (Tschakowsky), (b) Melodie in E Major (Rachmaninoff), (c) Caprice Espanol—C Minor (Mozzkowski), Margaret White Coxon.

Miss Lillian Hodgehead announced a recital given at the Ada Clement Music School by one of her pupils, Margaret O'Leary, on Saturday evening, May 20th. The young pianist was assisted by Werner Callies, violinist. The program rendered was as follows: Bach—(Invention in B flat Major), Mozart—(Fantasia in D Minor), Rameau—(Call of the Birds), Schumann—(Prophet Bird), (Hunting Song); Mozart—Sonata for Violin and Piano forte in E Minor—First Movement; Schubert (16 Country Dances); Chopin—(Nocturne in B Major, Op. 32, No. 1), Etude in A flat Major, Op. 25, No. 1), (Polonaise in A Major, Op. 40, No. 1).

Louis Persinger, concert master of the San Francisco Symphony Orchestra, violin virtuoso and pedagogue, and one of the most distinguished and influential musical figures in the Pacific West is slowly recuperating from a severe attack of pneumonia which has worried his friends a great deal. Indeed, for a short time he was in a very serious condition. His physicians advise him now to rest as much as possible and he will have to confine himself to his home for a sufficient time to be out of danger. However, he has overcome the crisis and his many sincere admirers and friends will be glad to hear the good news.

Monsieur Andre Ferrier will be in the cast of the next production of the Pacific Players at Sorosis Hall little theater, 536 Sutter St., Friday evening, June 16. Ferrier is the Director of La Gaité Française, the French theatre in San Francisco. He will handle The Convict in The Bishop's Candlesticks, while Mr. Anderson will be The Bishop. This piece is by Norman McKinnel. The other play to be given is Carrots, by Jules Renard, translation from the French by Alfred Sutor. Winifred Buster will play the title role and the balance of the casts are: Harold Mitchell, Paul Merrick, Dudley R. Douglas, Robert Maloy, Jane Seagrave, Ethel Darling and Sybil Higgins. For this production of the Pacific Players special scenery is being built. Miss Althea Burns will sing.

OPEN-AIR OPERA FETE AROUSING INTEREST

Indicative of the magnitude of the scale upon which the grand operas are to be produced at the Stanford Stadium, starting June 3, is the announcement that special trains for the accommodation of 500 people have been chartered for the purpose of carrying the cast, the musicians and the stage hands back and forth between San Francisco and Palo Alto.

The orchestra contracts call for 110 players. The chorus consists of 150 men and women. The ballet, under the direction of Natalie Carossio, the famous Italian ballet master, numbers fifty girls. And in addition to these will be the stars of the various operas to be presented, the lighting experts, the business staff and the stage crew.

"We are drawing upon the entire country for our musical talent and we are doing the unheard of thing in bringing a group of the world's greatest singers all the way across the continent for four performances," explained Gaetano Merola, the director, yesterday. "From New York we are bringing Giovanni Martinelli, the world's leading tenor; Leon Rothier, the bass, and Ina Bourskaja, the sensational Russian Carmen, all from the Metropolitan Opera Company. From the Chicago Opera Association we are bringing Vicente Ballester, Bianca Saroya, the noted soprano who is also coming from the East. Among the local people in the cast will be Doria Fernanda, Georgianna Strauss and Marsden Argall."

In keeping with the importance of the singers will be the matter of scenic production. With a stage eighty feet in length and forty feet in depth, possibilities for scenic effects will be unlimited. Ray Coyle, who has originated the lighting effects, placed an order for enough electrical energy to illuminate a good sized city.

Real trees in lieu of the ordinary "property" trees will be used. Among the

unusual lighting effects will be a "curtain of fire," which will take the place of the regulation drop curtain. Coyle has also evolved a plan of lighting the various portions of the stage scenery as they may become important in the unfolding of the story.

Every possible arrangement is being made for the comfort of the public. Special excursion trains and rates have been provided and the railroad officials announce that the music lovers in the bay region will find the productions practically as accessible as if they were being staged in the Civic Auditorium. Free parking space will be provided the automobilists.

Henrik Gjerdrum, pianist, has had a busy month filling several important engagements. On May 17th he appeared before a large audience under the auspices of the Norwegian National League playing compositions by MacDowell and Grieg. On May 20th Mr. Gjerdrum presented his pupil Miss Helen O'Shaughnessy in a private musicale at the home of Mr. and Mrs. M. M. O'Shaughnessy on Vallejo Street. Valuable assistance was given by Miss Blanche Hamilton Fox, soprano; Miss Mary O'Shaughnessy, cello, and Henrik Gjerdrum, pianist. The program was as follows: Etude in G Minor, Etude in F Sharp Minor, Etude in B Minor, Neupert, Helen O'Shaughnessy: Allegro—From Sonata Op. 18—cello and piano, Rubinstein, Mary O'Shaughnessy and Henrik Gjerdrum: Prelude in C Minor, Chopin, March of the Dwarfs, Grieg, Henrik Gjerdrum: Lascia Ch'io Pianga, Handel, Invocation to Eros, Kursteiner, Dansons la Gigue, Poldowski, Blanche Hamilton Fox, Henrik Gjerdrum at the piano; Crescendo, Per Lasson; The Deserted Hut, Torjussen. Etude in F Sharp, Arensky, Helen O'Shaughnessy; Le Nil, with cello obligato, Leroux, Blanche Hamilton Fox.



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MONOTTI RECITAL BIG SUCCESS

On April 29th Teresina Monotti (Mrs. Alfred Basso) soprano, gave a recital at the Auditorium in Stockton, assisted by Emanuele Porcini, baritone, and Augusto Serantoni, pianist, and accompanist. The concert was under the management of Madame Vought. A very difficult program was rendered by Miss Monotti in an artistic manner. Arias and duets from the Italian operas made up most of the program, interspersed with a couple of English songs. Miss Monotti, an efficient vocal artist, born in Stockton, made a splendid record for herself in her recital. She possesses a voice of flexibility and pliability and also that beautiful Italian timbre that so seldom is found in a young singer. After the aria *Un' voce poco fa* from Barber of Seville, which she sang with a finished style that would do credit to a much older singer, she was rewarded by enthusiastic and spontaneous applause. Mr. Porcini, baritone, added greatly to the program with his effective interpretations of the arias *O de verd' anni miei* from Ernani, and Figaro from Barber of Seville. Mr. Serantoni enhanced the program by playing several of his own compositions and ably accompanied the singers.

ARTISTS AT WESTERN ARTS ASSOCIATION.

A novel and interesting program was presented by Madame Vought last Wednesday evening for the Western Arts Association of San Francisco. The aim of the Association is to encourage art in all of its branches among resident artists and aspiring young hopefuls, and as that is also the aim of Madame Vought, who came here from New York City about six months ago to present resident artists, the affair of Wednesday night proved to be highly successful. An innovation on the first part of the program was the introduction of the Steinway Duo Art Piano, courtesy of Sherman, Clay & Co., playing solos and accompaniments for soprano solos by Irene Meussdorffer, talented soprano, who sang in a delightfully artistic manner, and violin solos which charmed, played by Miss Violet Silver, a newcomer here from New York, where she has been studying with Leopold Auer.

The second part of the program was equally entrancing. Walter Frank Wenzel rendered several piano solos with poise and excellence of execution and also sustained the artists who sang with sincerity and understanding. Hilda Rhiimaki Fisher, a young Finnish singer was the guest artist from Stockton. She sang her native songs in costume with deep feeling and poetical expression. The lighter songs were delivered in a rollicking fashion which clearly demonstrated the mood of the composers. Jack Ribaud, a promising young tenor, made an instantaneous success with his audience by his ease and pleasing manner when announcing his songs. His clear tenor voice seems to know no limit and in his true Italian style he sang with temperment and dynamic expression.

Dancing was enjoyed by the guests until a late hour. Madame Vought as hostess was ably assisted by Mrs. Edmund Switzer, Mrs. Brandt, and Miss Dorothy Cooper, Secretary and Treasurer of the Western Arts Association.

LEAGUE OF THE CROSS CADET SHOW

The League of the Cross Cadets, first Mammoth Hippodrome Vaudeville Show to be given for the benefit of Company "H", and to become a semi-annual event, is scheduled for the Savoy Theatre, Saturday evening, June 3rd, 1922. The Mammoth Hippodrome Vaudeville Show is to be under the officers of the organization, which includes, Captain William O'Bea, Lieutenants John J. Mullan, Clement Clancy and Cyril J. McGinnity. H. F. Sheehan and Mervyn W. Jackson are Managing Directors of the show for Company "H", with headquarters in the San Christina building. The proceeds are to be used for Company "H" for the general welfare of the boys. It is planned to make the Mammoth Hippodrome Vaudeville Show one of the big events of the season and one that will be looked forward to as a regular date on the calendar.

Tickets are already on sale and can be purchased from any member of the Company and also at 321 San Christina Building, 1025 Market Street. General admission is 75c and the balcony 50c and there will be a few box seats at \$1.00. There is no war tax.

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PROGRESSIVE SERIES NORMAL COURSE

Art Publication Society of St. Louis Spreads Its Remarkable Educational Propaganda to the Region of the Far Western States of America

The Art Publication Society of St. Louis announces that it will pay the tuition of a limited number of piano teachers who desire to attend Ernest R. Kroeger's Los Angeles Normal Course, which will actually represent a Pacific Coast Normal Course for piano teachers of the West, the first course of its kind ever inaugurated by any great institution. The Art Publication Society of St. Louis is doing truly remarkable things in behalf of standardization of music study and tuition. Not less than 30,000 teachers have been examined by means of the Progressive Series of Piano Lessons of which Leopold Godowsky is the editor-in-chief. Normal Schools and Conservatories throughout the country employ this ideal mode of instruction. The Art Publication Society has the proud satisfaction to know that it is giving forty weeks of Normal courses in Louisiana alone.

To have this great institution brought practically to your door is something that cannot be too greatly appreciated by the profession and students. If those whom we hear complain about the lack of standardization of music study really mean what they say, then here is their opportunity to assist in getting this standardization properly introduced. The following announcement speaks eloquently for itself:

The Normal Course at Los Angeles (June 12-July 11) offers a rare opportunity in musical education to music teachers and advanced students living in the western states. E. R. Kroeger, who has had wide experience in conducting normal courses, has been engaged to conduct this course. For four years he conducted courses at Cornell University during the summer sessions, with great success. Students came from nearly every State in the Union to attend them. Mr. Kroeger has also conducted Normals in Dallas, Minneapolis, and St. Louis, the attendance in each city being such as to tax the capacity of the halls in which they were held. He is chairman of the Board of Examiners of the Art Publication Society, and has graded thousands of examinations during his nine years connection in that capacity.

There will be two sessions each day, beginning Monday, June 13, and continuing three weeks. The hours for the morning sessions will be 10:00 to 12:00; for the afternoon sessions, 1:30 to 3:30.

The following subjects will be covered by the Normal: Ear-Training, Dictation, Elementary Harmony, Acoustics, Rhythm, Form and Design, Practical Piano Playing, Laws of Expression, Pedaling, Memorizing, Interpretation.

Mr. Kroeger makes a feature of playing a large number of the pieces and studies used in the Progressive Series of Piano Lessons, which will be of great value to those who wish to listen to an authoritative interpretation of the compositions used in teaching. Those who are enrolled with the Society and have passed the required examinations of the Elementary and Intermediate Grades will, on completing the Normal to the satisfaction of Mr. Kroeger, receive a Credential Certificate. The text to be used will be the Elementary and Intermediate Grades of the Progressive Series of Piano Lessons. The Progressive Series is the text that was used exclusively at eighteen of the leading Normal Courses during the past summer, and it is used extensively as the standard text where school credits are allowed for piano study.

The Art Publication Society, publishers of the Progressive Series, have for the past six years invited a limited number of piano teachers and advanced students to attend Summer Normal Courses where the Progressive Series is used as a text. In 1921 the Society paid the tuition of approximately 1,000 teachers at the various normal courses. The Society pays the entire tuition charge of its guests, and supplies them with all text material used in the courses, without charge. The instruction to be given in the Los Angeles Normal would cost the student over \$200.00 at Mr. Kroeger's private tuition rates. Teachers taking advantage of this offer will be under no obligation whatever to the Society. The invitation is extended to teachers because the Society wishes them to see for themselves how effectively they can use the Progressive Series to increase the efficiency of their teaching.

The Society invites a teacher, who would like to attend the Normal with a fellow piano teacher who has not been sent an invitation, to send in the name, and an invitation will be sent, provided lists have not been closed. Enrolled Progressive Series Teachers attending Mr. Kroeger's Course should bring with them the Elementary and Intermediate Grades of their own sets of material, in order that they may make desired notations.

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MISS WESTGATE'S MUSICAL ACTIVITIES

The musical activities of Elizabeth Westgate, the pianist, organist, composer and teacher, of Alameda, seem wellnigh endless. A series of student recitals, both at her artistic studio in Alameda and at Miss Merriman's private school in Piedmont, where Miss Westgate is head of the music department, have been held, and several more are in preparation to be given before the close of the teaching season. Last Saturday night a few of the younger pupils—those of high-school age—gave the following program at the studio, assisted by Miss Erna Seeger, contralto, and Mrs. Fake, accompanist:

Piano. (a) Night-Piece (Schumann). (b) Valse Mignonne (Schmetz), Marion Vaughan; piano. (a) Berceuse (Iljinsky). (b) Idyl of the Deep (Ernest Adams). (c) The East Wind (Hatte). (d) Etude (Arthur Foote). Jeanette Meyers; piano. (a) Prelude (Chopin). (b) Barcarolle (Ernest Adams). Adrien Hynes; voice. (a) Songs My Mother Taught Me (Dvorak). (b) Hindu Slumber Song (Harriet Ware). (c) Bitterness of Love (J. J. Dunn); piano. (a) Gypsy Rondo (Haydn). (b) Hark, Hark, the Lark! (Schubert-Liszt). Clare Brophy; piano. (a) Serenade (Geehl). (b) Hungarian Rhapsody (Kolting). Helen Faulk; piano. (a) Prelude in C sharp minor (Rachmaïnov). (b) The Wind (Loth). Juliet Weinstein; voice. (a) Canoe Song (Lieurance). (b) A Rose On an Indian Grave (Lieurance); piano. (a) Solfege (Bach). (b) Nocturne (left hand alone) (Pirkhert). (c) Valse Tatarsit (Nyall). Aileen Meacham; piano. (a) Kamennoi Ostrov (Rubinstein). (b) They Say the Lion hut Ah, That Spring (Arthur Foote) (two quatrains from the Rubaiyat of Omar Khayyam) (c) Polonaise in C sharp minor (Chopin). Vine Lowry.

Various members of Miss Westgate's class of older students, who are able to give several hours a day to practise, will be heard in programs late in May and early in June.

Miss Westgate will be at her cottage in the Santa Cruz mountains for July and August, returning in September for the year's work.

Two weeks ago Miss Westgate and her choir of twenty—of the First Presbyterian Church—gave this program of old-time music at Scottish Rite Temple in Oakland, under the auspices of Oak Leaf Lodge of Eastern Star before an enthusiastic audience of 700. The singers were all in old-fashioned costumes:

Chorus, Long, Long Ago (Bayley); soprano solos. (a) Believe Me if All Those Endearing Young Charms (Old English). (b) Annie Laurie (Old Scotch). Mrs. Sellander; men's quartet, Come Where My Love Lies Dreaming (Foster). Ralph Thomson, Mr. Thomas, Everett Thomson, Mr. Rockingham; piano solos. (a) Monastery Bells (Wely). (b) Fairy Wedding Waltz (Marston). Mr. Farrington; choruses. (a) Billy Boy (White). (b) Where Are You Going To? (Old English); bass solos. (a) Drink to Me Only with Thine Eyes (Old English). (b) Irish Song (Old Irish). Mr. Rockingham; chorus, Alice, Where Art Thou? (Ascher); tenor solos and chorus. (a) Old Black Joe (Foster). (b) Massa's in the Cold, Cold Ground (Foster). Mr. Thomas; Scotch dances, Miss Low, accompanist, Miss Gielow; men's quartets. (a) Mother Machree (Ball). (tenor solo, Mr. Ralph Thomson). (b) How Can I Bear to Leave Thee? (Kinkel). (c) Silver Threads Among the Gold (Danks). (soprano solo, Mrs. Sellander); contralto solo, Love's Old Sweet Song (Molloy). Mrs. Schulze; contest, Rocked in the Cradle of the Deep (Knight). Everett Thomson, Mr. Nankervis, Mr. Rockingham, Mr. Gielow; quartet, Lullaby (Emmet). Mrs. Boller, Mrs. Schulze, Mr. Thomas, Mr. Rockingham; chorus, Mine Eyes Have Seen the Glory (Old Melody).

ALCAZAR

Nobody's Money, a crook comedy with a novel plot peopled with burglars and authors and containing an abundance of rifle fire fun, will be given its first Western production at the Alcazar beginning Sunday matinee, May 28th. It was presented during the height of the present dramatic season at the Longacre Theatre, New York, and was pronounced an emphatic success. The author, William Le Baron, has forsaken the beaten path of play construction in planning his unique and altogether amusing situations and the piece contains a distinct and welcome flavor of originality.

The story of Nobody's Money relates the adventures of an itinerant book agent who, craving adventure and excitement, pairs with an accomplished burglar. In pursuit of that doubtful profession, they are the means of getting two young authors out of a libel suit and saving the honor and good name of the governor of the state, re-electing him by a substantial majority. In the end the burglar is reformed and the lumber trust is prevented from getting control of state politics. Of course there is a love thread—two of them to be exact—and they are so entrancing and the huddling romances are brought to fruition in such a delightful manner that it would spoil the effect to disclose them. Dudley Ayres and Gladys George will appear in the principal roles and the supporting characters will include Ben Erway, Charles Yule, Brady Kline, Ned Doyle, Emily Pinter, Florence Printy and Claire Sinclair.

This week The Ghost Between is the Alcazar's attraction. It is a dramatic offering with considerable comedy and is being well received by the Alcazar clientele.

Joseph Lampkin, well known as a youthful violinist of the bay region, left for Europe on April 21st. He, together with his relatives, are going to Budapest, where he will study for some time with Dr. Von Hubay. He expects then to appear in Europe before returning to America. Mr. Lampkin will be remembered as an artist pupil of Signor de Grassi, and during his sojourn in New York he studied with Leopold Auer. He possesses the necessary talent and training to make a mark in the musical world.

CADMAN AT CALIFORNIA

Charles Wakefield Cadman, the distinguished American composer and pianist, added to his artistic laurels at the California Theatre last Sunday morning when he played three numbers from his Omar Khayyam Suite and a selection from his Thunderbird Suite. Mr. Cadman's compositions belong among the foremost works introduced by present day composers. They contain character, style and melodic invention. When interpreted by a musician like Mr. Cadman on the piano they become doubly interesting because of the authority of the interpreter and the artistic nature of his playing. A large audience exhibited great enthusiasm and rewarded Mr. Cadman with an ovation which was indeed well merited.

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| Assets | \$71,861,299.62 |
| Deposits | 68,201,299.02 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,650,000.00 |
| Employees' Pension Fund | \$71,753.48 |

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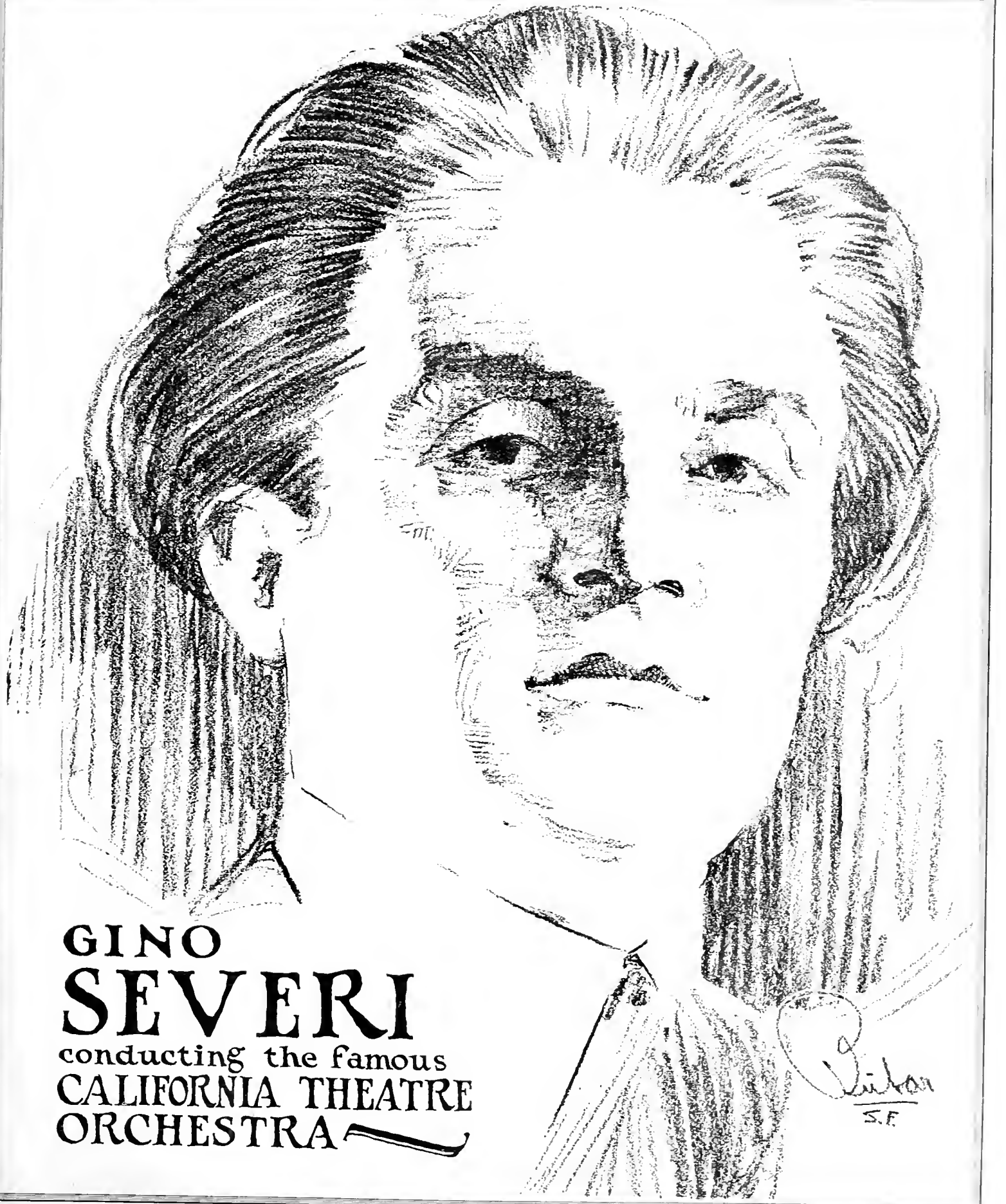
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VOL. XLII. No. 10

SAN FRANCISCO, SATURDAY, JUNE 3, 1922.

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TWENTY-FIRST YEAR

THE OPEN AIR OPERA

The open-air opera festival which will begin in the Stanford Stadium in Palo Alto tonight with a production of Pagliacci is really of greater importance to the musical development in California than many of our readers may imagine at first glance. So far this state has been one of the few in the country that has not given serious attention to open-air music festivals during the summer. Indeed, it has been our habit to regard the summer months as musically unproductive, and declare ourselves resigned to our fate of closing up shop during the finest months of the year. It is true various attempts have been made to give music festivals on a small scale, but nothing like this present enterprise by Gaetano Merola has ever been started. Now, it is distinctly up to the musical profession and the musical public to declare whether California should take advantage of its magnificent summer months and continue its musical activities throughout the year, or whether we should continue to sit idly by while valuable time and opportunities are being wasted.

No state in the country is better fitted for open-air music festivals than California. No part of the state is better situated to enjoy comfort and pleasure during an evening than Palo Alto. The distance between San Francisco and Palo Alto, for instance, is only slightly more than between Los Angeles and its beach cities or Hollywood, and it is just as easy of access. We can not imagine a finer pleasure than to take off an evening and listen to these operas, presented by the finest artists in the open air. If it happens to be foggy in San Francisco on that particular day, it will be found that Palo Alto is outside the fog belt. If it happens to be hot in this part of the state, the evening will certainly be pleasant. The trip and the enjoyment combined will prove one of the finest relaxations and enjoyments you can possibly arrange for yourself, and in addition you are doing a great thing for music and yourself.

The artistic and commercial phase of musical endeavor in this city and state suffers immeasurably through this stagnation of activities during the summer. If every other enterprise in this community were to neglect its opportunities during the summer as completely as the musical

interests are doing, the losses to the life of the city and state would be enormous. And so we think the time has come when an effort should be made to continue our musical work during the summer. The University of California, in inaugurating the summer sessions has done an invaluable amount of good for music. Now comes Merola and gives us a genuine operatic open-air festival under the finest possible auspices. It behooves every one interested in music either directly or indirectly to put the shoulder to the wheel and help this excellent cause. There is every possible reason to argue why we should attend this open-air festival, and there is no reason that we can think of that could justify any one to remain away. Even financially the admission prices and the trip are so reasonable that any one objecting would indeed be hard to please. So if you admire your art, if you wish to add to your own income during the year, help to support this brilliant enterprise, so that our summers may be permanently employed to give unique musical events.

THE THEATRE PROBLEM

Theatrical managers and members of the profession are complaining because of the lack of attendance at some of the best theatrical productions of the season. Leo Ditrichstein, at the Century, and Henry Miller, at the Columbia, surely belong among the foremost representatives of the histrionic profession in the country. And yet we have observed, and so have hundreds of our friends, that the attendance at these theatres has not been what it should be. All kinds of reasons are being ascribed to this apparent indifference toward first-class productions on the part of our theatre-going public. As usual, the moving pictures come in for their share of blame, then the public itself is blamed for its lack of appreciation, then the theatres are blamed for the inability to make their advertisements sufficiently tempting to attract the curious. But we believe that none of these causes are really responsible for the decrease of attendance at legitimate theatres.

We do not even believe that the high prices, as some call them, are responsible for this indifference. But our careful study of the problem has convinced us that the theatrical managers themselves are to blame for the gradual decrease of public interest in first-class theatrical productions. The writer has been associated with daily papers for a number of years, both in a musical and dramatic capacity. He observed with regret the attitude of managers and business offices of papers toward the expression of honest opinion when used sincerely and without abuse. It became gradually the rule of a critic to praise everything theatrical, no matter how unworthy it may have been. In this way the reader gradually lost his confidence in newspaper criticism and depended more or less upon the private opinion of his friends. For instance, when a theatre-goer read in his paper that a certain performance was excellent, and upon the strength of such article bought a ticket, and then upon visiting the theatre in question found that the performance was lacking in the very things which the critic claimed were satisfactory, such theatre-goer never again depended upon newspaper criticism. Gradually the confidence of the public has been lost by the writers on theatrical subjects, and in San Francisco, at least, the theatre-going public does not follow the opinions of any writer in such subject. We do not say this as any reflection upon our dramatic critics. They have become victims of the managerial and advertisement system, and can not help themselves.

Another reason for the alienation of affection toward the theatrical performances may be sought in a determined effort on the part of managers and press agents, as well as advertising agencies, to absolutely ignore the weekly press. The indifference toward the weekly press on the part of theatres is responsible for the discontinuance of regular dramatic pages, with possibly one or two exceptions. Consequently, hundreds of

people who used to read the theatrical departments in weekly papers do not keep informed any more. They have lost confidence in the daily papers' departments. On Sunday they are busy with other things, and not seeing anything about the theatre in the weekly press, they naturally become indifferent. They have become used to hear what their friends are telling them about the show. And now let us see how this mouth-to-mouth report injures the theatres.

It has been our personal experience that unless a production is a sensational success, hardly half a dozen people express the same opinion about it. The impression made upon them by the production depends greatly upon their own mood. And according to this mood a show is either "great" or "rotten." There does not seem to be a middle way. We have known of cases when we asked our friends how they liked a certain performance and they said it was bad, that gradually by calling their attention to good features we discovered that they permitted one apparently poor incident to prejudice them against the entire performance.

By cutting off the weekly press from their courtesy list and their advertising appropriation the theatres have lost thousands of dollars. This recognition of the weekly press is really so inexpensive and negligible that we could never see any reason why it was ever discontinued. And yet we are sure that managers and press agents will laugh at us when we tell them that some of the decline of interest in the theatre is due to their niggardly attitude toward the weekly press. However, it is true. A regular, intelligently edited department of theatrical performances published in all weekly papers would assist greatly in interesting many people in theatres who are now more interested in moving pictures, automobile rides and dancing.

Every community should support its theatres, especially when they give so many excellent productions as the Alcazar Theatre, for instance, which at nominal admission prices gives such splendid productions. It is a mystery to us that there should be any theatre lover in San Francisco who does not appreciate the invaluable good that is being done for the dramatic art by the Alcazar Theatre management. And yet we find people who do not realize the benefit they can derive from attending these productions regularly. Another reason for the decline of public affection toward theatres is due to the ruthless manner in which New York managers have been fooling the people. They sent out companies claiming to be formed from original casts, charged high prices and brought out poor productions. This can be done a limited time, but eventually the public revolts and stays away from the theatre. Today it requires an unusually fine performance to secure public support, and even here there are times when the public does not respond as it should. If there should be a need in San Francisco for a straightforward, frank and honest review of dramatic events in this city, on a par with the musical department of the paper, we shall be glad to fill this want, if our readers think it worth while, and if the theatres believe it will do them any good.

THE NASH CONCERTS

The fifth concert of the Nash Ensemble will be given in the St. Francis Hotel Colonial Ballroom on Friday evening, June 9th, at 8 o'clock.

The following program will be presented:
 Sonata in G for violin and piano, Beethoven, Miss Carolyn Augusta Nash, Mr. Sigismondo Martinez, Songs with Bassoon obligato. Just That One Hour, Vernon Evilla, "Niun mi tema" (Otello) Verdi, Astro d'amore (by request) Robaudi, Mr. Antonino Minutoli-Pellegrino, Mr. Eugene La Haye, Bassoon; Miss Carolyn Augusta Nash at the piano. Trio in B flat, Reinecke, Miss Carolyn Augusta Nash, violin, Mr. Eugene B. La Haye, Bassoon, Mr. Sigismondo Martinez at the piano. Arias from "Andrea Chenier", Giordano, "Si fui soldato", "Come un bel di di maggio", Mr. Antonino Minutoli-Pellegrino, Miss Carolyn Augusta Nash at the piano. Reverie, Korbay, Polonaise, Robert Strauss, Miss Carolyn Augusta Nash, violin, Mr. Eugene B. La Haye, Bassoon, Mr. Sigismondo Martinez at the piano. Fantaisie Hongroise for piano, Liszt, Miss Carolyn Augusta Nash, Mr. Sigismondo Martinez at the second piano.

LORING CLUB'S 4TH CONCERT OF 45TH SEASON

Grace Northrup Scores Triumph as Soloist—Wallace Sabin Directs Excellent Program of Effective Choral Compositions

BY ALFRED METZGER

The fourth concert of the forty-fifth season was given by the Loring Club at Scottish Rite Auditorium on Tuesday evening, May 23rd, under the direction of Wallace A. Sabin. An enthusiastic audience crowded every available space in the big auditorium and revealed number. The Loring Club as usual showed its prolonged outbursts of applause at the conclusion of each number. The Loring Club as usual showed its proficiency and training in effective ensemble singing by uniformity of attack, tasteful phrasing and accurate intonation. Under the able direction of Mr. Sabin the Loring Club has gradually progressed to a state of efficiency wherein it has attained certain musicianly qualifications rarely observed in choral organizations of this nature. The Loring Club, like a soloist, is able to interpret elements of humor as well as pathos, to enunciate every word so as to be understood, to color the various phrases with decidedly emotional variance, and to accentuate with precision and sincerity. Therefore every one of the numbers on the program was enjoyable to listen to and showed the organization at its best, for which Mr. Sabin is to be heartily congratulated. It is interesting to note that a discriminating audience insisted upon an encore after hearing an excellent interpretation of Charles Wakefield Cadman's "I Hear a Thrush at Eve."

While everyone thoroughly enjoyed the excellent work of the Loring Club under Wallace A. Sabin's virile direction, the principal interest of the evening was concentrated upon the appearance of Grace Northrup who had conquered triumphs in the East for the last few years and who had not been heard publicly in her home city for a long time. It is no exaggeration to say that Miss Northrup made a lasting impression, because of the absolutely finished style of her art. She possesses a lyric soprano of the purest quality and sings with the finish of the genuine artist. Her attacks are absolutely clean and correct; her sustained tones are pure and even; her breathing is steady and well supported; her shading and tone coloring is backed by the utmost intelligence and discrimination; her clean-cut coloratura passages are redolent with thorough technical skill and precision and her resonance in the low tones is really exceptionally warm for a lyric soprano.

Another delightful feature of her singing is the clear, bell-like, silvery high tones that rang forth with entrancing purity. Her accentuation is characterized by fine rhythmic precision. Her legato singing and mezza voce represents the most enjoyable phase of vocal interpretation. Indeed, Miss Northrup is an artist par excellence whose every effort breathes the spirit of thoroughness and musicianly depth. In addition to singing various solo parts in the choruses Miss Northrup sang a group of songs including: A Pastorale (Veracini), Canzonetta (Loewe) and Comme autrefois from The Pearl Fishers (Bizet).

An excellent orchestra with Wm. F. Laria as concert master, played the accompaniments, while Fred Maurer Jr., and Ben. Moore played the piano accompaniments. Mr. Maurer accompanied most of the choral numbers with his well-known care and judgment, while Ben. Moore besides accompanying one or two choral numbers played also the accompaniments for the soloist with unusual proficiency and discrimination. The numbers of the program were as follows: Periti Autumn (Mendelssohn)—The Righteous Living Forever, op. 115 No. 2, for chorus of men's voices with accompaniment of strings and piano; Evening (Arthur Sullivan), for chorus of men's voices; My God Within Me Is My Soul Cast Down and The Lord Hath Commanded from as The Hart Pants (Mendelssohn), soprano solo and chorus of men's voices with accompaniment of strings and piano; Down in a Flow'ry Vale (Costanzo Festa), madrigal for men's voices; I Hear a Thrush at Eve, Serenade (Charles Wakefield Cadman), for chorus of men's voices with accompaniment of strings and piano; Three songs—A Pastorale (Veracini), Canzonetta (Carl Loewe), Comme autrefois from the Pearl Fishers (Bizet), Grace Northrup; St. John's Eve (Josef Rheinberger), for chorus of men's voices with accompaniment of strings and piano; The Winter is Gone (Old English Folk Song), for chorus of men's voices; My Rose, Plantation Love Song (Deems Taylor), for chorus of men's voices with accompaniment of piano; In Spring Time (A. Herbert Brewer), soprano solo and chorus of men's voices with accompaniment of strings and piano—Song on May Morning, Welcome Sweet Pleasure, Power of Music, A Shepherd's Dance.

Mary Pasmore Burrell, who has been in Honolulu for the past two seasons, writes us under date of May 9th that she and her sister Dorothy Pasmore expect to return to San Francisco about June 23d and that they will be on tour during next season. Inasmuch as this prospective tour does not begin until January 23d the distinguished Pasmore Trio will be available for concerts on the Pacific Coast up to that time. The Pasmore Trio will be under the management of Culbertson of New York and Chicago.

Earl Meeker, president of the Music Teachers of California, and one of the leading baritones of California, was a visitor in San Francisco last week and came here specially with a message for the San Francisco Music Teachers' Association in connection with the impending annual convention to take place in Los Angeles early in July.

IDOL'S EYE CAPTURES OAKLAND PEOPLE

Ferris Hartman and Paul Steindorff Revive Entertaining and Catchy Herbert Opera Attracting Large Audiences and Receiving Hearty Applause.

By ALFRED METZGER

The Oakland theatergoing public evidently is pleased with the attempt of Ferris Hartman and Paul Steindorff to revive real comic opera in the bay district. Since the opening night last Sunday, which attracted a packed house, large audiences have been applauding nightly the fine entertaining qualities of the cast and those responsible for the enterprise. Ferris Hartman was accorded a reception of which he may justly be proud, for it must have convinced him that he is still remembered by thousands of people and consequently not as old as some are trying to make him out to be. Indeed, as far as the writer is concerned he enjoyed the splendid artistry of Ferris Hartman in his droll impersonation of the adventurous aeronaut Abel Conn as he always did.

There is a refreshing atmosphere of theatrical cleanliness and efficiency over this whole production that should appeal to everybody. The effervescent work is presented with vim and dash, Paul Steindorff conducting the orchestra with his well known mastery of chorus, principals and orchestra and he invests it with an energy and absence of dragging that is decidedly exhilarating. Hartman shows he is up-to-date in every respect for he surplants some of the old topical verses and "gags" with material of the present day and as usual keeps his audiences in a merry mood every moment he is on the stage. He surely is a pastmaster in entertaining, and he gets every one of his jokes, all of which are good, over the footlights.

In John Van, the company has a pleasing tenor who is able to sing the various ballad arias with effective phrasing. Louis Fitzroy interprets the second comedy part in the rollicking Jamie McSnuffy whose Hoot Mon is one of the laugh producers of the popular operetta. Robert Carlson's bass voice is heard to advantage in the character delineation of Don Pablo de Tobasco. Butti Bernardi interprets the role of Lieutenant Desmond with the necessary vocal and histrionic accomplishments. Rafael Bruneto reveals a fine resonant bass voice as the Chief Brahmin. Lillian Glaser in the prima donna role of Maraquita reveals a fine, clear lyric soprano voice of exceptional flexibility and sings as well as acts her role with convincing ease and effectiveness.

Hazel Van Haltren also pleases her hearers vocally and dramatically in the role of Damayanti adding personal charm to artistic proficiency. Nona Campbell as Chief Priestess takes fine advantage of her opportunity to display her contralto voice while her dignified appearance and bearing lend effect to her impersonation. Edna Malone does some decidedly graceful and realistic dancing adding greatly to some of the ensemble effects. Scenery and costumes are delightfully artistic and new and the entire production is first class.

Next week Woodland, the famous Pixley and Luders musical comedy, is to be presented and the production will in every way be one of the very finest ever witnessed here. If you like to hear a real comic opera presented musically you will find Steindorff and Hartman's productions exactly what you are looking for.

SCIENCE IN MODERN PIANOFORTE PLAYING

We take pleasure in quoting the following lines from the June issue of the Etude:

Mrs. Brandt's new book is now complete, and being prepared for the press. It definitely sets out to tell how beautiful tone is made and how technic may be developed along rational lines in the modern sense. There are numerous notation examples and numerous photographs of hand positions, all taken from Mrs. Brandt's own highly successful work. The book is right up to date on the best in the science of pianoforte playing. It has not been made on any theory, but is a practical working out of real material which has produced remarkable results with many of Mrs. Brandt's own pupils.

Miss Modesta Mortensen, violinist, artist pupil of Alexander Saslavsky appeared in a private musical given in her honor by Mrs. John McGaw and created an excellent impression among a select audience of prominent music lovers and professional musicians. Miss Mortensen is an excellent artist, possessing unusual talent and all the accomplishments necessary to give thorough enjoyment, played the following program: Sonata No. 10 (Mozart), Miss Mortensen and Mrs. John McGaw; Concerto D minor (Vieuxtemps), Mazurka (Wienlowsky), Melody (Ole Bull); Sonata (Dvorak), E Alexander Saslavsky and Mrs. John McGaw; Ave Maria (Schubert-Wilhelm), Caprice Viennois (Kreisler); Chant (Clarence White), Suite for two violins (Moszkowski), Miss Mortensen and Mr. Saslavsky; Mrs. Dwight, the excellent contralto, sang a group of songs in inimitable style and efficiency among which were included Bohm's Calm as the Night and Lieurance's The Waters of Minnetonka.

Mme. Rose Florence will appear at Aeolian Hall, New York, in a concert under the direction of the Wolfsohn Musical Bureau on Tuesday afternoon, November 21st. This is surely evidence for the excellent artistic reputation enjoyed by this distinguished California singer.

The Holy Names College of Music presented Lucile Jenkins of Class '22 in a violin recital on Monday evening, May 29th, which attracted a large and enthusiastic audience. We shall publish a detailed review of this event in next week's issue.

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The Pacific Coast Musical Review is the only Western magazine that covers the entire musical field. Subscriptions \$3.00 per year, payable in advance.

Significant Music

Miss Eva M. Garcia, pianiste, and Mrs. Grace D. Le Page, lyric soprano, will give an interesting recital at Ebell Hall, Oakland, on Tuesday evening, June 6th. Both artists are well known in the bay city and possess the proficiency necessary to create interest among serious music lovers. The program will contain many modern compositions as well as some of the old classics. The artistry of these two worthy representatives of the best among the California musical colony should attract a large audience to this event.

Jack Hillman, baritone, and Signor Antonio de Grassi, violinist, will appear from the Examiner Radiophone this Sunday afternoon, June 4th, from five to six o'clock. Edgar Thorpe and Walter Wenzel will be the accompanists. Mr. Hillman will sing two groups of songs of which one will be with violin obligato and Signor de Grassi will play two groups of violin compositions.

Miss Jane Sargent Sands, soprano, who came here some months ago to open her vocal studios, has found San Francisco a very fertile field for her activities, both as a singer and teacher. On May 29th she was the soloist at the annual breakfast of the Pacific Coast Women's Press Association given at the St. Francis Hotel, singing a group of Chinese songs by Brainbridge Crist. Miss Sands was highly complimented upon her beautiful artistic and mature musicianship.

Walter Henry Rothwell, the distinguished conductor of the Philharmonic Orchestra of Los Angeles, was a welcome visitor in San Francisco last week. Mr. Rothwell left for Europe to spend two months and a half vacation and will return in time for rehearsals during September or October. We shall have more to say regarding a pleasant chat we had with Mr. Rothwell in our next issue.

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Ray Brown, musical critic of the Chronicle, wrote of last week's performance: The enjoyment those auditors manifested in the Herbertian melodies was an object lesson to those who regard jazz as a menace to popular taste. Fears of a vitiated preference for distorted phrases and rhythmic gymnastics may be banished as long as such evident appreciation is shown for fluent, graceful themes and sound musical craftsmanship. Popular taste can always be trusted to find out for itself the difference between the sterling and the pinchbeck. After all, jazz is a grotesque and amusing hobgoblin, as harmless as a sheeted jack o' lantern.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, May 30.—H. Colin Campbell, Los Angeles musician, established himself definitely in the ranks of coming pianists with last evening's program at the Gamut Club. His technique is not only impressive from the mere virtuoso view, but it is imbued also with that poetic deepening which makes for the real artist. The future should bring the ideal balance. As yet keyboard routine is still the outstanding feature of his playing. Yet, this is, in a measure a decided asset, for it enables Campbell to achieve beautiful color effects, in spite of digital difficulties. Excepting occasional bardness of touch and passing freedom of pedaling, his tone is lucid and often colorful. In the Chopin Etude (Cello study), one could admire limpid warmth of tone, perhaps more than during any other selection. The other Chopin numbers G-minor Ballad and Tarantella suffered from a certain conventionalism and stunted phrasing. Scriabine's fifth Sonata, based on the Poeme de l'Extase, in spite of its taxing difficulties, found a forceful reading. Campbell displayed the involved thematic material with convincing plasticity. This sonata, with its cosmic thoughts as program, is really orchestrally conceived, while written for piano. Campbell-Tipton's Octave Etude, the Rubinstein Barcarolle, Balakirev's Islamey and Griffith's Sonerzo, the latter added as an encore, were tests of pianistic endurance on the part of the player.

Three manuscript pieces by L. de Vere Nicholson, Los Angeles composer, were given their first hearing by Mr. Campbell. They introduced a fascinating talent of marked creative power. From a Spanish Garden and The Dancer breathe Iberian atmosphere. Nicholson's style might perhaps be described as reflective, impressionistic naturalism. Harmonically this music is modern, independently so at times. Nicholson could be classed as a contemporary of the latter-day French and English composer, specially so in his Passing Clouds. Judging from a single hearing, The Dancer seems the most brilliant work, as if cast from one mold. From a Spanish Garden is programmatically more interesting, because of its fleeting visions which probably account for a seeming thematic abruptness. Rhythmically these two pieces are entrancing, a quality well brought out by Campbell, who accorded the compositions a baptism of evident love and finesse. Composer and pianist were warmly applauded.

The announcement that John Smallman, prominent Los Angeles baritone, is to give his first public recital in Los Angeles, is creating considerable interest among the musical folk of this city. Although Mr. Smallman has appeared many times up and down the Pacific Coast, in recitals and concerts for private organizations, there are many of his friends in Los Angeles who have never had the opportunity to hear him give a complete recital program. The event will take place at the Friday Morning Clubhouse, 9404 South Figueroa, on Tuesday evening, June thirteen. Mr. Smallman will be assisted by Axel Simonsen, famous cellist; and Miss Lorna Gregg, at the piano. A capacity audience is assured for in the four years that Mr. Smallman has been in the professional field in Los Angeles, he has made a most enviable reputation for himself, not only as a concert artist but as a teacher of voice and as conductor of the Los Angeles Oratorio Society. He has developed many professional singers from his class of students. An interesting feature of Mr. Smallman's coming recital will be his singing of three songs of the year by Los Angeles composers. The numbers featured will be A Birthday Song by Louis Curtis; Trees by Oscar Rasbach, and Work by Gertrude Ross.

Members of the American Music Optionists' Club, Los Angeles Chapter, will gather at the home of Mrs. Bessie Bartlett Frankel, the new president of the club, so well known for her excellent work as founder and president of the California Federation of Music Clubs. The musical program will offer solos by Axel Simonsen, cellist, Carl Gantvoort, baritone, Alfred Kastner, harp, and Albert Tufts, organ. Election of officers, recently held, resulted in a working team which should bring the organization to high club efficiency. The new officers are: Mrs. Bessie Bartlett Frankel, president; Mme. Anna Ruzena Sproutte, first vice president; Mrs. J. T. Anderson, second vice president; Dr. Eugene Davis, third vice president; Mr. Sydney Sprague, corresponding secretary; Mrs. Margaret Cooper Powell, recording secretary; Mrs. Myrtle Prybil Colby, treasurer; Mrs. Agnes Osborne Carter, financial secretary; Miss Sylvia Harding, associate financial secretary; Miss Helen Holzer, auditor. Mrs. Clare McComas Robinson, is chairman of the press committee. Mme. Anna Ruzena Sproutte will act as chairman of the program committee, the coming event being her debut in this capacity. It is the purpose of the club to sponsor not only music, but all the allied arts. With Sydney Sprague a member of the "cabinet" affiliation has been established towards the dramatic arts. Mr. Sprague is president of the Play-Crafters. Primarily however the club will serve the best in American music. New American composers and their works, according to merit, are to be brought before the public, while resident artists are to be given wide encouragement.

Rena MacDonald, associate of Impresario L. E. Behymer, has returned from a four weeks' visit East. Miss MacDonald visited the principal music centers of the East in the interests of the Behymer office, making



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arrangements for appearances of artists in the Southwest and on the Coast. Among other singers to be heard here for the first time is the great Russian basso, Feodore Chaliapin, who is considered the foremost basso of the present day. Chaliapin will sing once here and in San Francisco.

Miss Pearle Withersbee, soprano, gave a reception recital in her studio last Thursday night, assisted by Lohr Ludwick, tenor.

Henry Liss, a noted vocalist of the East, will locate in Los Angeles and expects to open a studio soon.

William Pilcher, our well known young tenor, sang a successful engagement at the Hollywood Woman's club last Wednesday night.

Mrs. Slocum B. Norton, soprano; Mrs. William Duffield, contralto; Harold E. Shugart, tenor, and Fred Backer, baritone, have formed a quartet which made a successful appearance at the Friday Morning club last Thursday evening. Mrs. William S. Shugart was accompanist.

Maurice Stoloff, violinist, with Gertrude Ross at the piano and Hazel Eden, soprano, presented an enjoyable program for the Ebell club recently. Mr. Stoloff played a group of Russian numbers, ending with two of the Spanish-California folk songs which Gertrude Ross has harmonized and arranged for the violin.

J. W. Boothe, manager of the piano, phonograph and radio departments at Barker Bros., accompanied by his wife and daughter, has left for New York to attend the nineteenth jubilee convention of the music merchants of the United States. Mr. Boothe, who is Pacific Coast chairman of the Music Merchants' association, will also attend the convention of the Talking Machine Jobbers' association in Atlantic City. A great effort will be made to bring the next National Music Merchants' convention to Los Angeles.

At the studio of Lily Link-Braunan, yesterday afternoon, three groups of piano numbers were given by Mrs. Braunan's advanced pupils. The following composers were represented on the program: Bach, Beethoven, Chopin, Debussy, Schytte, MacFayden and MacDowell.

Dr. and Mrs. Eugene Davis of the Davis College gave a musical last evening at their new home, 3310 West First street, presenting Miss Katharyne Rose, gifted young soprano, who was assisted by Miss Rhea Crawford, one of the advance piano students, who recently was heard at the Ebell Club.

Franklin Cannon, pianist, with studios in Carnegie Hall, New York, will open studios in the Walker Auditorium building, where he will conduct summer courses for pianist and teachers. Mr. Cannon will be at the Lark Ellen ranch near Covina during his stay in California.

Mrs. Ralph Laughlin gave her lecture-recital, "Music of Nations," Tuesday evening before the Mt. Hollywood Club. Mrs. Laughlin is closing a busy season, having played and lectured before clubs of the city and vicinity.

Maude Fenton Bollman, soprano, was soloist for the Wa Waa Club last Saturday afternoon, giving two numbers, "On the Moonlit Sea," by Hannah Smith, and "Fluttering Leaves," by Kolling. Mrs. Bollman will entertain at an informal student reception on the evening of June 5th at the MacDowell Club, Tajo building, for students and friends. An informal musical program will be a feature of the evening.

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The May Festival, presented Friday evening at the University of Southern California auditorium with Ellen Beach Yaw, prima donna, soprano, assisted by Georgilla Lay, pianiste, and Myrtle Outlet, harpist, with fifty little Queen Esther girls, was a pronounced success and was received with enthusiasm by the large audience present. Eighteen numbers were given on the program.

Miss Frieda Peycke, composer-interpret, whose recitals of musical illustrated poems have been a source of pleasure to the concert-going public for several years, is to teach this summer in her new studio, Tajo building. Last year this young woman spent most of her vacation in New York studying with David Bispham and Nelson Illingworth, also making a series of phonograph records.

Matinee Musical Club of which Mrs. Spenser-Kelly is president, will open the June programs with a recital June 1, at Ebell clubhouse, at 2:30 o'clock, with Florence Middagh, contralto, May Orcutt accompanying at the piano, and Ruth Thompson, pianist and composer, appearing. Also the last reading of the revised bylaws will be heard and vote taken. Officers nominated for another year include Mrs. J. Spenser-Kelly, president; Mrs. Henry G. Sanger, first vice-president; Mrs. William Kirtley Chambers, second vice-president; Mrs. L. S. Moore, recording secretary; Mrs. Ruth S. Omev, financial secretary; Miss Ruth Fuller, corresponding secretary; Mrs. G. M. Swindell, federation secretary; Miss Ella P. True, treasurer, and Mme. Joan Warren Hollingsworth, Louise Anderson Henderson and Elizabeth McCabe Gilmore as directors. As but one ticket has entered the field it is highly probable this will carry.

Those who have been named by the nominating committee, headed by Mrs. Carlotta Comer Wagner, include: Mrs. Williams Ernest Mabey, for another term as president; Mrs. Carl Johnson, first vice-president; Mrs. Edward Dvorak, second vice-president; Anne Priscilla Rischer, third vice-president; Mrs. Louise Anderson Henderson, fourth vice-president; Mrs. Maud Fenlon Bollman, recording secretary; Mrs. Gail Mills Dimmitt, corresponding secretary; Mrs. Pearl Cole McMullen, treasurer, and Miss Letitia Williams, financial secretary, with Mrs. William H. Anderson, as parliamentarian, and Mrs. Harry V. Baxter, as auditor. It is expected that officers nominated will be elected.

The annual student recital of Horatio Cogswell, of the vocal department of the college of music, took place Friday evening, June 2, in Bovard auditorium. Notable among those who appeared were the Southern California quartet, which has been giving concerts in all the important cities of the coast, including the Sunday morning concerts of Grauman's and the California theaters of Los Angeles and San Francisco. Others on the program were Misses Isobel Smith, Ethel I. Shavely, Juanita Benoit, Evangeline Reese, Dorothy Van Arnum and Anna May Galloway; Messrs. Howard Bridegroom, Harry Hardin, Howard Coy, Harry Putnam, Harold Taft and Robert Corbin Lackey. The repertoire of the evening consisted of varied numbers from local and modern composers of recognized importance, as well as from the works of Wagner, Saint-Saens, Leoncavallo, Massenet and Puccini.

At the California Theater—Mr. Elinor and his California Theater concert orchestra scored well in the public eye yesterday where a crowded house greeted them at every performance. Applause followed each number in great enthusiasm. An Irish Fantasia woven from the most delightful and charming of the Love Lyrics of the

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Len Barnes, Australian baritone, will be the soloist at the Sunday Morning concert of the California Theatre Orchestra. This will be Mr. Barnes' last appearance in San Francisco for some time as he will leave for England early in the week to remain for an indefinite period. Mr. Barnes was the recipient of many courtesies prior to his departure as he made many friends during his sojourn here and was counted among our foremost artists.

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MUSICAL ACTIVITIES IN SAN DIEGO

Season's End Accentuated With a Number of Important Events That Attract Much Favorable Attention Toward San Diego's Prominent Musicians

By BERTHA SLOCUM

San Diego, May 27.—The name of a San Diego musician, Joseph A. Farrell, who has recently been honored by the publication of an original work, will be found on the first page of the most recent (May) edition of the novelty list published by the Oliver Ditson Co. Mr. Farrell is one of San Diego's popular soloists, having pleased many local audiences with his resonant bass-cantante, since he has been in this city. The review follows:

"Joseph A. Farrell is the talented head of a gifted family which is active in the musical life of San Diego. Himself a singer, as well as an excellent violinist, he is accompanied in his song programs by his wife and their daughter (a pupil of her father on the violin), plays the obligatos. Classic and standard numbers are found on the Farrell recital programs together with the best in American composition."

The Mission Hills School of Music, which was established about a year ago by Miss Ruth Martin, has just closed a successful season, and Miss Alice Hollman has purchased the school, and has opened for the summer session, with an increased faculty, and a large enrollment. Miss Hollman came to San Diego two years ago to take charge of the beginners' department of the San Diego Conservatory, teaching the Dunning System, and has firmly established herself in the musical life of the city. Her former experience in the east and south have fitted her for the responsibilities of the new undertaking, and her enthusiasm and energy will go far to make the Mission Hills School one of the foremost in the south. Her corps of teachers include the eminent pianist, Ellen Bronson Babcock, the vocal work is in charge of William Harper, bass-baritone, these two artists being presented in the first Faculty recital on Wednesday, May 17th, at Theatrical Recital Hall. The program was most comprehensive, and displayed the varied capabilities of the performers. The artistic standard was of the highest, ranking equally with the best eastern artists who have been heard this season. Other recitals will be given by faculty members at intervals during the season. Opportunity for variety is great since the departments of the school include dramatic art, and dancing, languages, and the art as expressed in color as well as in tone.

The closing of the school year at the San Diego Junior College, and Teachers' College, has given to the public a delightful musical festival, which was given at the Greek theater on the campus. Elaborate programs of song, a genuine spring festival of music, was jointly given by the Choral Club, the Treble Clef, the Junior College Men's Chorus, the college orchestra, together with supplementary choruses of children. The performances were further made attractive by extensive lighting, in special effects. The program was in three parts—first, the Indian operetta, *The Childhood of Hiawatha*, by Whittier; second, the *Dance of the Phantoms* performed by students of the college, and the general program by college musical organizations. The third part of the program was devoted to excerpts from the comic opera *Miss Cherry Blossom*, the part of Cherry being well taken by Miss Violet Knowles, the chorus composed of fifty Geisha girls, to furnish atmosphere. This is the most pretentious affair ever presented by the joint college organizations, and credit is due Miss Grace Giberson, who has had the direction of the musical training of the schools for the past year, and who was in charge of the Spring Festival. This festival concentrates in one big event, the results of the training of the students along the many lines of development of the present year.

The San Diego Chamber Music Trio, consisting of Miss Jessie Voigt, violin; Alice Barnett Price, pianist, and Nino Marcelli, cellist, were heard in a program closing the Amphion season, playing a trio by Mendelssohn, which received the approbation of an enthusiastic audience. They were also heard in a concert at the broadcasting station at the Theatrical Music Co. radio station, and again last week in the entr'acte music for the latest production by the San Diego players, at the Spreckels theater.

Their popularity is increasing with every appearance, and their artistic standards are of the highest, as all are thorough musicians, with a serious regard for their art. All are connected with the musical training of the San Diego High School; Miss Voigt, teacher of the elementary training work of the high and grade orchestras; Mr. Marcelli, director of the orchestral work, and the 60-piece High School orchestra, and Mrs. Price, general director of High School music, and teacher of musical history.

An interesting recital was given recently at the Theatrical Recital Hall by Robert Young, the talented pupil of Miss Dolce Grossmayer. He shows evidence of unusual ability as a pianist, having a fine singing tone, and a technique fully adequate to the compositions of Liszt and Chopin. The lad's musicked gifts, combined with a keen intelligence, lead critics to predict for him a most brilliant future.

Mrs. L. L. Rowan presented a few of her young pupils in recital on May 6th at her studio. Those appearing are all members of the Student's Musical Club which will soon give an event under the patronage of the Amphion Club. Among those singing at the Rowan studio were

Misses Adele Burns, Louise Cowles, Glen Funk, Lazelle de Lane, Marie Hahn, Audrey Kingdom, Mildred McCartney, Aileen Rohrn and Teresa Reutinger.

The May meeting of the Professional Musicians' Guild, Miss Dolce Grossmayer president, was held at the Theatrical Recital Hall, and the program was a departure from the stereotyped form. Miss Inez Anderson, contralto, sang a group of interesting songs, one, a composition of Miss Grossmayer, and then Miss Culp of the San Diego High School read a most interesting and humorous paper on American Wit and Humor. Those present will not soon forget the wit and humor which Miss Culp so ably discussed, and which was so thoroughly enjoyed. This was Miss Grossmayer's first meeting in her office as president, and it is certain that the year will be one long to be remembered if the remainder of her programs are up to the first.

MAX WILLIBALD SCHMIDT IN HIS ATELIER

Mr. Schmidt was born in the city of Markneukirchen, noted as the center of musical instrument manufacturing in Saxony, Germany. He started to learn the making of violins at the age of fourteen years. He studied through the best Ateliers in Europe where he made an enviable reputation. In 1912 he came to this country locating at Denver, Colo., where he engaged in business for a period of six years. His violins and cellos were received with great enthusiasm, due to their flawless workmanship and magnificent tone. Mr. Schmidt must be credited with being a genius in his art and his work is planned on scientific facts, there being no guesswork or experimenting done on the instruments entrusted to him for repairing and adjusting.

He has restored to their rightful beauty many fine instruments that have suffered under unskilled and inexperienced hands. It is his firm belief that it requires diligent study and application to the work, as well as the natural gift, before one can qualify as a Violin



LEN BARNES

The Distinguished Australian Baritone Who Will Be the Soloist at the California Theatre Tomorrow (Sunday) Morning

maker. California being the music center of the Pacific Coast, and the people more appreciative of the branches of art pertaining to music, Mr. Schmidt decided in 1918 to come to San Francisco and is permanently located at 1028 Market street. He has proved his ability to the best critics of the musical profession. And also has many letters of gratitude, complimenting him on the high quality of his work, in the United States as well as in Europe.

The violoncello which he completed in 1921, requiring the greater part of two years to construct, is one of the finest instruments of its kind ever made in modern times and has been highly praised by the foremost cellists of San Francisco. Mr. Schmidt is sincere in his work and word, and is to be depended upon in every respect. Those who are interested in his line of work are cordially invited to visit the studio, Room 25, 1028 Market street, (next to Granada theater), where they will receive a hearty welcome.

Andre Ferrier will play in English with the Pacific Players at Sorsos Hall little theatre, 536 Sutter street, Friday evening, June 16. Mr. Ferrier is responsible for the remarkable establishment of a French theatre in San Francisco, being the director of La Gaité Française. With the Pacific Players he will play *The Convict* in The Bishop's Candelsticks, by Norman McKinnel. The other piece to be given on the 16th is *Carrots* by Jules Renard. Winifred Huxter will play the title role. Other players are Paul Merrick, Dudley R. Douglas, Mr. Anderson, Jane Seagrave, Ethel Darling and Sybil Higgins.

Miss Althea Burns will give a program of songs as follows: Medley from *Irene*, by Montgomery; *The Fan* by D'Hardot, and *Sunbeams*, by Ronald.

The production will be under the direction of Nathaniel Anderson.

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Every friend of good music will be pleased to hear that Gino Severi has permanently endeared himself to the great mass of music lovers who attend the California theater. While at first there seemed to have been a question as to whether Mr. Severi, who was always recognized as a splendid violinist and musician would also be an equally efficient conductor, there does not exist at this time any difference of opinion regarding his adaptability for the position. There is especially one feature of Mr. Severi's conducting that has been riveted in the mind of the public and that is his absolute abandonment into his work and his sincerity of expression.

His control over his musicians is indeed complete for he infuses his personality and his artistic mind into the every motion of his baton. His rhythm, phrasing and depth of emotion is easily transmitted to his players, and the oftener you hear him the more you become convinced that he is a natural born director of an orchestra. His programs are well selected and appeal to his audiences which is demonstrated by the spontaneous and prolonged outbursts of applause that reward him at the conclusion of every number. Specially delightful are his operatic selections which breathe the atmosphere of artistic finish and thoroughness.

Mr. Severi also invests the more popular numbers with a certain element of higher artistry for he has them interpreted by competent musicians who put every ounce of interpretative faculty into them and who therefore delight their hearers immeasurably. We are indeed glad to note that Severi has won his laurels as conductor honestly and permanently.

S. F. MUSIC TEACHERS MEETING AND CONCERT

The San Francisco Music Teachers Association gave a very interesting program after the conclusion of its meeting on Friday evening, May 26th, at the Arrillaga Musical College. State President Earl Meeker made a very interesting opening address to which Frank Carroll Giffen, president of the San Francisco Music Teachers Association added a few appropriate remarks. Henry Bretherick, ex-president of the Music Teachers Association of California, and one of the most loyal and distinguished members of the profession, played a group of three enjoyable organ compositions by Guiliant, McFarland and Lully. Miss Estelle Reed, formerly of this city, who has gained experience and distinction as a pupil of the famous Theodore Kosloff, with whom she has been studying in Los Angeles during the last four years, contributed to the program by dancing the *Dance Tartare* with exceptional grace and expressive terpsichorean art, being effectively accompanied on the piano by George Kruger.

Miss Louise Massay, a vocal artist of exceptional force and musicianship, concluded the program with a representative group of songs entitled: *Invocation to Orpheus* (Peri), *Come Then Lovely May* (Gluck), *Britany Folk Songs* and a composition by France, Miss Massay impressed everybody with her discriminating phrasings, her fine taste and her excellent enunciation. She is surely an artist of high rank. She was efficiently and skillfully accompanied by Miss Clarke. In further explanation of Miss Reed's performance it may be of interest to our readers to learn a little more about her style of dancing:

Miss Reed is a strict adherent to the principles of the Russian School of which the primary aim is technique, which consists of vigorous muscle building exercises which are essential to the development of equilibrium and precision without which the dancer is hampered by natural physical limitations. Therefore to become a true exponent of the Russian Ballet there is a necessity for earnest daily practice of these arduous exercises.

When a firm foundation and perfection of control of body, arms and head is attained, these technical acquisitions are eventually subordinated, and the chief concern consists in mastering the qualities of mobility and ease in order to give the freest play to the aesthetic emotions. At this point dancing on the toes becomes a very necessary aid in the interpretation of moods varying from the coquettish to spiritual exaltation, where the elimination of the appearance of weight is so essential.

The Russian Academy is unique in its development of individual style, which is evidenced by the dominating qualities of each dancer's work, whether flowing, legato or brilliant and briskly lyrical.

Miss Reed was premier character dancer in Theodore Kosloff's company, and among the many productions in which she was starred was notably the widely known Ballet, *"Lezginka."*

Miss Teresina Monotti, the well known California soprano, left for Italy last week in order to study during an entire year. Miss Monotti, who has scored a series of artistic triumphs in California in a professional capacity, is an artist pupil of Mme. Johanna Kristoffy, and is on the way of making an enviable reputation for herself.

The San Francisco Trio, of which Willem Dehe is cellist and Wm. Larala, violinist, announces that owing to the departure for Europe of Mrs. Cecil Hollis Stone, pianist of the organization, Mrs. Elsie Cook Hughes has been induced to fill this responsible position. Surely no better choice could have been made and everyone will look forward to the next season of this able organization with great interest.

EVERYTHING READY FOR OPEN-AIR OPERA

Pagliacci to Be Opening Production at Palo Alto Saturday With Ballet
Divertissement as Another Feature—Merola Gratified With Rehearsals

Preparations are now complete for the open-air music festival to be staged in Stanford University stadium and a throng of music lovers is expected next Saturday to attend I'Pagliacci, the premier opera of the series to be sung. Arrangements have been made with the Southern Pacific Company for special trains to accommodate the crowds and will leave San Francisco at 6:45, arriving at Palo Alto at 7:45; leaving after the performance at 11:10 and arriving at San Francisco at midnight. Parking arrangements have been made to accommodate 5000 machines. The space will be policed by special officers.

Brilliant performances are promised under the direction of Gaetano Merola, who has gathered together a constellation of international stars. Merola's idea to inaugurate in California open-air music festivals, both financially and artistically on a par with the greatest musical festivals given in Europe, has been called "audacious." Merola and his spon-

they are having. Chorus work is just like discipline of routine army life for a soldier, but all great generals have to experience it. Just so with singers, and with the material I have found around the bay region, my plans to continue to produce have grown in strength and determination to show the people here what they have at hand."

The Stanford Stadium was chosen for the productions, the director explained, because of its size, and because its atmosphere eliminated the exclusiveness which a closed theatre would bring. So convinced has he become of the enormous possibilities in talent and the widespread interest in musical affairs here that Merola maintains the erection of a new visionary opera house, must become an actual thing in the immediate future. "We cannot afford to neglect and bury the opportunity," he concluded, "this enthusiasm and ability must have a lasting home."



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MAX WILLIBALD SCHMIDT'S ATELIER
(See Page 8, Column 2)

JENNY LIND TRIO SUCCESS

The evening of May 23rd will long be remembered by those who were fortunate enough to attend the concert given by the Jenny Lind Trio at the Fairmont Hotel. The trio artists are Harriet Bennett, soprano, Louise Brehany, mezzo-soprano, and Carlo Cima, baritone, with Mabelle Baalmaan at the piano. From beginning to end the audience was enraptured by the melodious, artistic and beautiful singing of the group. Miss Bennett, whose entire musical ability is attributable to the teaching of Madame Brehany, was particularly pleasing in her songs. The soft, velvety tones were a delight to all and the audience showed its appreciation by rapt attention during her singing and vociferous applause when she had finished. It was necessary for her to sing numerous encores before the audience would allow them to proceed with the program. We predict great things for Miss Bennett and trust that her success will be equal to the artistry of her work.

Carlo Cima, who is also a pupil of Madame Brehany, was discovered by her a year and a half ago and he showed that his training was of the very best by the manner in which he sang. It was a delight to his auditors to listen to the melodies as they floated through the ballroom. Madame Brehany is a well known voice teacher in San Francisco who has a beautiful voice. Her singing, together with that of her artists pupils shows that she has something to impart to those who desire to advance in the art of singing pleasantly, correctly and artistically. May we not have many more concerts of the sort presented by these three artists.

The accompaniments were ably sustained by Mabelle Baalmaan, who added greatly to the success of the evening. Madame Vought, under whose direction these artists appeared, is to be congratulated in her efforts in behalf of the local artists and merits the patronage of all who enjoy good music.

sers are confident, however, that he will succeed. Carmen will be sung twice. Faust and I'Pagliacci will also be presented. The dates for the performances are June 3rd 7th, 10th and 16th.

The choice of I'Pagliacci for the first performance is considered happy, inasmuch as the opera revolves around a group of strolling players who are giving a performance in the open air. The cast for I'Pagliacci is as follows: Giovanni Martinelli as Canio, a strolling player; Vicente Ballester as Tonio, the clown of the players; Marsden Argall as Silvio, a young peasant; A. Neri as Beppo, Bianca Saroya as Nedda, the beautiful wife of Canio.

That the most satisfactory part of producing an opera here in California has been the finding of orchestra and chorus in the immediate vicinity, according to Gaetano Merola, director of the great productions to be given at the Stanford Stadium beginning Saturday night, June 3rd "There are so many good musicians here," he said, after directing the chorus singing at The Examiner radio concert. "When I finished the rehearsal this morning with the men, nearly all of them members of the symphony orchestra, I felt the truth of what I have always believed, that with trained masses obtainable locally, opera should be available every season here.

"All you need in San Francisco is the good will, the co-operation and the belief. The reason that the Chicago Opera Company and others find it so difficult to come here is because of the overhead expense of transporting chorus and musicians. I have obtained them here, and the stars can always be brought from anywhere. Build an opera house and the training can be given here at home." Merola illustrated his conviction of the musical value of training for an operatic production which the chorus has received, by referring to the number of stars who came up from the chorus. "The enthusiasm of this chorus has emphasized their realization of the opportunity

LA FORGE-BERUMEN STUDIO RECITAL

We call the following interesting report of a recent recital given at the La Forge-Berumen studios in New York from the Music News of Chicago:

One of the treats of "Music Week" in New York was the American composers' program, given in Aeolian Hall last Friday afternoon by the La Forge-Berumen studios. Several artist-pupils, singers, pianists and composers were heard with unusual interest. Miss Harriet Ware also appeared on the program, playing the accompaniments for a group of her own charming songs, which were delightfully sung by Miss Blanche D'Alosta, soprano. Another composer whose songs met with instant favor was Constance Herreshoff. Two of her compositions, *To a Desert and Come, Live With Me and Be My Love*, were sung by Sheffield Child, tenor, with much spirit and sincerity. Mr. Child was also heard in two Chadwick songs, Mrs. Herreshoff playing accompaniments for the group.

The La Forge quartet, consisting of Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, basso, sang two groups, including compositions of Lieurance, La Forge and Kramer. For the La Forge songs, *Sanctuary and Where the West Begins*, the composer played the accompaniments and received an ovation that attested to his universal popularity. Miss Ryan, who possesses a lyric soprano voice of lovely quality, sang a number of songs, among them two by Elinor Warren, who accompanied the singer. Miss Warren has undoubtedly talent in creative work and is also a pianist of ability, as was demonstrated later in her playing of piano solos by La Forge and Gertrude Ross.

Griffes' *By a Lonely Forest Pathway* and Kramer's *The Great Awakening* were given a fine interpretation by Miss Cora Cook, contralto, whose singing was marked by admirable poise and perfect diction. The outstanding instrumental number was the piano playing of Eroesto Berumen. This well known artist repeated by request the *Pan Suite* by Betty Bouteille, which he played earlier in the season at his annual recital. The interesting suite, which is dedicated to Mr. Berumen, depicts a day in the life of Pan, showing a clever conception of his moods.

The Duo Art added other composers' works to the program, including MacDowell, Griffes and La Forge. On Monday evening May 15th, Mr. La Forge and Mr. Berumen arranged another concert in Aeolian Hall. Among the artists appearing will be Arthur Kraft of Chicago. The La Forge-Berumen Studios will remain open throughout the summer.

Miss Eleanor Drew announces a piano recital by a class of junior pupils at her studio, 4076-15th street, given Friday evening, June 2nd. These children range in age from seven to eleven years and will present the following program: Part I—*Little Bo-Peep* (Norris), *Evening Primrose* (Cadman), *Edith Mooney*; *Massa's in the Cold*, *Cold Ground*, *Hatikvah* (Hebrew Melody), *In a Boat* (Schnecker), *Ida Rosenberg*; *Song of the Katydid* (Kern), *Grace Mooney*; *Waltz* (Presser), *Swing Song* (Kroeger), *Mazurka—A Minor* (Rhodes), *Frances Silber*; *In a Hammock* (Ferber), *In a Gondola* (Heins), *Two Flowers* (Koellig), *Jeslyn Pinto*; *Golden Wishes* (Anthony), *Rustic Dance* (Schnecker), *The Hedge Rose* (Schubert), *Barcarolle* (Kullak), *Dance on the Lawn* (Kullak), *Wanda Kaufman*; *Class Songs—Pretty Little Song-bird* (Spaulding), *Sing, Robin, Sing* (Spaulding), *Gondolera* (Reinhold), *The Fountain* (Reynald), *Lois Dwyer*; Part II—*The Snow Birds* (Dueter), *Slumber Song* (Huntington-Woodman), *Romance* (Lieurance), *A May Day* (Rathbun), *Helen Johnson*; *Duet, Invitation to the Dance* (Weber), *Eloise Connors*, *Lois Dwyer*; *Minuet—Don Juan* (Mozart), *The Wild Rider* (Schumann), *A Merry Hornpipe* (Fletcher), *Little Hungarian March* (Rolle), *William Jaeger*; *Humoreske* (Dvorak), *Barcarolle—Love Tales of Hoffman* (Offenbach), *Eloise Connors*; *Gliding Swans* (Leob-Evens), *Evening-Nocturne* (Rendi), *Prelude—A Major* (Chopin), *The Fountain* (Bohm), *Katherine McFadden*; *Class Songs*, *Cradle Song* (Brahms), *The Sandman* (Hamer), *Valse* (Reinhold), *Consolation* (Mendelssohn), *Summer at the Brook* (Schliethart), *Elegie* (Massenet), *Spring Showers* (Fink), *Grace Hinkel*; *Song, Auld Lang Syne*, *Class and Audience*. Accompanists—*Wanda Kaufman*, *Katherine McFadden*, *Edith Mooney*, *Eloise Connors*.

MARY CARR MOORE'S COMPOSITIONS ADMIRER

A concert was given at the Western Arts Association on Saturday evening, May 20th, by Mary Carr Moore, the program of which consisted exclusively of compositions by this well known and greatly admired Pacific Coast composer. The program rendered, and those who interpreted it proved of unusual interest to a large audience that gave vent to its approval in unmistakable terms. Mrs. Moore is an able musician who thinks and works seriously and whose musical expressions are always worthy of the greatest attention. Every one of the works on the program attached to this article may safely be included among the best creative work that has been done on the Pacific Coast and their number and variety is such as to testify to the industry and creative faculty of this able composer.

The interpreters did full justice to the artistic character of every number on the program, which was as follows: Bird songs:—(a) Two Thrushes (Louise Moulton) Op. 13, No. 1, (b) The First Singing Lesson (Claudia Tharin) Op. 66, No. 2, (c) Barnyard Symphony (Anon) Op. 70, No. 1, Mrs. Arthur Hackett, Mrs. Paul Detmer, Mrs. Harold Olseo, Mrs. Byron McDonald; *Longing, Romance for Viola* (MSS) Op. 79, No. 1, Emil Hahl; (a) Fate, (Viola Ob.) (Susan Spaulding) Op. 64, No. 1, (b) Mysterious Power (M. C. M.) Op. 76, No. 1, (c) Brahma (MSS) (Unknown) Op. 69, No. 2, James Ziegler; *Barcarolle* Op. 75, No. 8, Emil Breitenfeld; (a) Dawn (M. C. M.) Op. 77, No. 1, (b) The Tryst (Winston Churchill) Op. 47, No. 1, (c) You Are the Evening Cloud (Tagore) Op. 81, No. 10, (d) My Dream (MSS) (Charles Phillips) Op. 79, No. 3, Mrs. Edward Everett Bruner; (a) Pastorale (MSS) Op. 72, No. 5, (b) Romanza (MSS) Op. 75, No. 7, Emil Hahl; (a) Song for Waoning Autum (Clinton Scollard) Op. 67, No. 2, (b) Idlesse (Clinton Scollard) Op. 67, No. 1, (c) Wind From the Golden Gate (Virginia Harrison) Op. 61, No. 1, Mrs. Arthur Hackett, Mrs. Harold Olsen, Mrs. Byron McDonald. Violin Ob., Mr. Hahl.

LINCOLN S. BATCHELDER'S PUPILS IN CONCERT

Pupils of Lincoln S. Batchelder will give two recitals assisted by Eula Grandberry, soprano, at Sorosis Club Hall on Sunday afternoon June 4th, and Friday evening, June 9th, at which the following programs will be presented: First program Sunday, June 4th, 2:30 p. m.—*March* (Matthews), *Claude Petersen*; *Music Box* (Poldini), *Bill English*; *Knight Errand* (Burgmuller), *Fred Holmshaw*; *Tarantelle* (Burgmuller), *Swallows* (Burgmuller), *Rhea Sadowski*; *La Cinquante* (Gabriel-Marie), *Stanley Streeter*; *Avalanche* (Heller), *George Easton*; *Polonaise* (Gurlitt), *Estelle Ringel*; *On the Meadow* (Lichner), *Charlotte Romm*; *Moment Musical* (Schubert), *George English*; *Songs—My Lover Comes on a Skee* (Clough Leichter), *Mio Caro Babbino* (Puccini), *Marcelle Bernard*, (Pupil of Eula Grandberry); *Will o' Wisp* (Jungmann), *The Chatterbox* (Thome), *Maybel Schord*; *Pas des Amphores* (Chaminade), *Doris Goodday*; *Valse for left hand* (Krogmann), *Ballet* (Delibes), *Dorothy MacGruer*; *Minuet* (Boccherini), *Valse* (Chopin), *Irene Rosenbaum*; *Etude* (Heller), *Valse* (Chopin), *Dorothy Cohee*.

Second program Friday evening, June 9th, 8:15—*Butterfly* (Grieg), *Caprice* (Thome), *Isobel Sanford*; *Prelude in C-sharp Minor* (Rachmaninoff), *Flora Schord*; *Valse Caprice* (Lack), *Robert Schermer*; *Love Song* (Cadman), *Polonaise* (Chopin), *Alice Easton*; *Polish Dance* (Scharwenka), *Mildred Morrow*; *To Spring* (Grieg), *Etude* (Chopin), *Herbert Kaul*; *Songs—Sing, Heigh-Ho!* (Henschel), *A Spirit Flower* (Campbell-Tipton), *Jewel Song from Faust* (Gounod), *Eula Grandberry*; *Polonaise* (MacDowell), *Lucille Dixon*; *Valse* (Chopin), *Hungarian Dance No. 5* (Brahms), *Mildred Koehler*; *Solfeggietto* (Bach), *Prelude* (Chopin), *Fan Valse* (Poldini); *Dorothy Cohen*; *Hungarian Etude* (MacDowell), *Romance* (Stojowski), *Scherzo* (Chaminade), *Robert Vettesen*; *Prelude in G-minor* (Rachmaninoff), *The Lark* (Balikarew), *Caprice* (Vogrich), *Frances Sanford*; *Pilgrim's Chorus* for two pianos (Wagner), *Sulina Ratlo*, *Mr. Batchelder*.

The following will appear at another date: *Irma Anderson*, *Marjorie Barney*, *Betty Bennett*, *Miss Campbell*, *Jean Cleveland*, *Zelia Daras*, *Jean Dawson*, *Miss Harrington*, *Helen Hall*, *Helen Jamison*, *Richard Laine*, *Emily Muth*, *Gwyn Parks*, *Charles Williams*, *Sarah Ludwig*.

MRS. D. L. CLARKE TRIUMPHS IN BAKERSFIELD

Mrs. Dwight L. Clarke of Bakersfield, formerly one of San Francisco's best known artists, gave a song and piano recital at the Woman's Club in Bakersfield on Monday evening, March 20th, and Thelma Bernard in the Bakersfield daily paper had this to say of the event:

With a well-filled house in attendance, Mrs. Dwight L. Clarke last evening entertained at one of the chief musical events of the season when she gave her third

annual concert under the auspices of the Harmonia department of the club. Mrs. Clarke is so fortunate as not to be restricted to a single medium of expression but gives both vocal and piano selections in so artistic a fashion that it is difficult to decide in which she is most pleasing. As it was especially to be a singer that her musical education fitted her, however, the artist last evening devoted a greater portion of the time to vocal music, concluding her program with a well-rounded group of piano numbers.

With Miss Ysabel Forker doing her usual excellent work as accompanist, Mrs. Clarke offered two groups of concert songs, and two arias. Four French songs were given first; especially charming being *La Colombe*, an old Tuscan folk song arranged by Schindler. In this number the particular sweetness of the singer's voice in the middle tones was displayed to excellent advantage. That quality was perhaps the outstanding feature of the concert last evening; that those tones which in many voices are apt to be rather colorless, are in Mrs. Clarke's polished, thrillingly clear and sweet and a joy to listen to.

Dupont's gay little *Mandoline*, the familiar and beautiful Massenet *Elegie* and *L'Ete*, by Chaminade, concluded this group. The last mentioned number was full of brilliant cadenzas and trills which were beautifully done. Mrs. Clarke's interpretation of the aria *Mi Chlmano Mimi*, from *La Boheme*, was charming. In the brilliant *Arditi waltz* song, *The Kiss*, the more radiant qualities of her voice were again in evidence and this concert favorite was given in masterly fashion.

Of the group of songs in English, the tender Scotch love song, *My Laddie and Allah*, were particularly well done, while the audience was much amused at the fantastic little lullaby, *Little Fidget*, which Mrs. Clarke gave with humorous understanding. *Thank God for a Garden* was used as encore to this group, and the old English, *Wheo Love Is Kind*, as an encore to the *Arditi* number. The piano group was thoroughly artistic, and as always, was only too short. Two Liszt numbers, the tender *Cantique d'Amour* and the little-played but vividly beautiful *Thirteenth Rhapsodie*, contrasted excellently with the smoothly singing *Chopin Waltz in C sharp minor*, and the odd mingling of Slavic harmonies in the *Draugosch Gavotte*. A queer little waltz by Tschalkowsky was given in encore.

Both Mrs. Clarke and Miss Forker were overwhelmed with floral tributes, receiving baskets and armfuls of every sort of blossom of the season. These were left to grace the stage during the continuation of the program, and they vied with a great basket of japonica and a gold-shaped floor lamp in providing a charming setting for the beauty of the two artists.

OLGA BLOCK BARRETT'S PUPIL RECITAL

A most interesting recital was given by two talented pupils of Olga Block Barrett at her residence studio, 2626 Lyoo street, on Friday evening, May 19th. Phyllis Meyer and Marie Cannon presented the program on this occasion, assisted by Theodore Bennett, cellist, pupil of Arthur Weiss and Sue Thorne, soprano, pupil of Mme. Cailleau. The young pianists gave a very artistic performance and showed excellent preparation. There was specially prevalent a clarity of technic, refreshing in face of the fact that one so often finds passages blurred and overpedaled in the young players' ambition to achieve a big effect. These pupils prove the unselfish devotion of their teacher who has given largely of her time and strength to her class this season.

Miss Sue Thorne added greatly to the enjoyment of the event by means of her fine voice while Theodore Bennett showed technical and interpretative skill on the 'cello. The complete program was as follows: Two part *Invention C major* (Bach), *Sonata in F major allegro* (Mozart), *Marie Caanon*; In an old fashioned town (Squire), *Petites roses* (Cesek), *Miss Sue Thorne*; *Sonata op. 27* (Moonlight) (Beethoven), *Phyllis Meyer*; *Etude op. 66 No. 9* (Loeschhorn), *Moment Musicale No. 3* (Schubert), *Fabian* (Raff), *Barchetta* (Nevin), *Marie Cannon*; *Celebrated Air* (Bach), *The Swan* (Saint-Saens), *Theodore Bennett*; *Sunrise from Desert Suite* (Grunn), *Witches Dance* (MacDowell), *Golliwogs Cake Walk* (Debussy), *Phyllis Meyer*.

THE YOUNG PIANIST'S REPERTOIRE

Schirmer's have just sent me a series of ten little pieces of Hazel Gertrude Kinsella, who is well known for her recent books in the scholastic series, which every child will adore. They contain excellent teaching material, under most attractive headings, and so are an imaginative stimulant for the young pianist, as well as teaching valuable mechanistic drill. None are more than three pages, which recommends them to young minds. And, better still, they are of real musical worth, as they are simple and good harmonically, and show a balance of form, which one can explain to the child mind. Some of the attractive titles are *Ding, Dong Bell*, *Merry Shepherd Ghosts* and *Playing Tag*.

The three easy pieces of Frances Terry are just a shade more advanced, and are similar in scope. The same might be said of *Theodora Dutton's* *Melodious Program Etudes*, of which there are four. The fanciful titles aid greatly to the success of the studies. The two *Valses* of *Friml's* are attractive, and better for sight reading than serious study. There is little of real worth in these.

The two recital pieces of *Leslie Loth* are of the better sort. He has a musicianly way of saying even the simpler things which make his contributions to the young pianist's repertoire worthy of the classics. In *Merry May* and *On the River* are no exceptions. The more advanced student will enjoy working on *Penthesilia*, a concert etude of *Zeckwer's* or *Strenberg's* *Sixth Concert Study*. These are really difficult—and musically of value.

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| Deposits | 68,201,206.62 |
| Capital Actually Paid Up | 1,000,000.00 |
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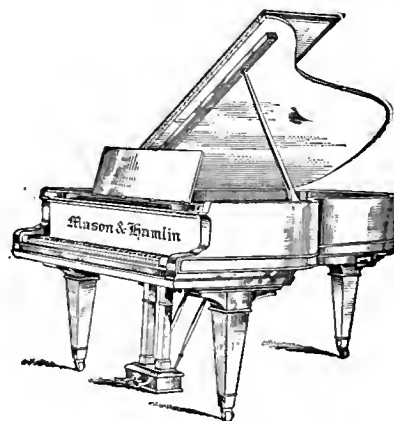
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VOL. XLII. No. 11

SAN FRANCISCO, SATURDAY, JUNE 10, 1922.

PRICE 10 CENTS

OPEN-AIR OPERA PROVES A TRIUMPH AT STANFORD STADIUM

Gaetano Merola Is Cheered by Audience and Orchestra—Giovanni Martinelli Hailed as One of the Greatest Operatic Tenors in the World Today—Vicente Ballester Thrills His Hearers With His Beautiful Voice and Impressive Histrionic Art—Bianca Saroya Reveals Fine Voice—Marsden Argall Surprises His Friends—Chorus and Orchestra Are Magnificent—Scenery and Costumes Are Splendid—Ballet Well Trained and Graceful

By ALFRED METZGER

The first pretentious open-air music festival which was inaugurated in Palo Alto in the Stanford Stadium last Saturday evening proved to be a decidedly brilliant success. Indeed it may easily be regarded as a sensational triumph. Gaetano Merola has every reason to feel exceedingly proud of the results of his ambitious enterprise, for artistically it was beyond a doubt the greatest spectacle of its kind ever witnessed here. Audience and orchestra cheered Mr. Merola after the conclusion of the performance and this ovation was merited in every respect. But while Mr. Merola and his artists have done their duty and have given the public a truly magnificent production from every standpoint, the public itself has not yet done its full duty toward Mr. Merola and his able associates. It is true there were over five thousand people in attendance, but there really should have been four times that many, if we take the magnitude and artistic excellence of the production into consideration. And if the five thousand people who were present are going to do their full duty each one should be able to induce at least four of his or her friends to attend the remaining performances. We assure every one of our readers that if they follow our suggestion to go to Palo Alto and witness these magnificent spectacles they will neither regret the trouble they go to in making the trip nor the money they spend. On the contrary we know they will be grateful to us for the suggestion.

The performance of Pagliacci was in every way the most complete and, from the standpoint of ensemble, the finest performance of this opera which we have ever witnessed. In many instances we were actually surprised at the magnitude of the event. The chorus and orchestra, the former of 150 and the latter of 100, proved exceptionally efficient and well trained and the ensemble work was all that anyone, no matter how particular, may wish for. Indeed, we can not praise Mr. Merola too highly for his masterly control of orchestra and chorus, and the effective artistic results he obtained by means of uniform and judicious phrasing. Notwithstanding the fact that the production was given in the open air the climaxes were sufficiently forceful to obtain thrilling results and frequently the audience burst forth in spontaneous applause and cheering. Another genuine surprise was the luxurious magnificence of scenery and costumes. Specially the latter, which were clean and colorful in appearance and rich in design. The lighting effects were also in keeping with the general excellence and magnitude of this truly ideal production.

There were specially two artists who stood out prominently throughout the performance, namely, Giovanni Martinelli and Vicente Ballester. Although we had been told that Martinelli both in voice and dramatic action was a worthy successor to Caruso still, being of a conservative frame of mind, we could not get ourselves to place our trust in these reports. However, since hearing Martinelli in the role of Canio we feel that in this particular instance he certainly is a most worthy successor to the great tenor of this age. Martinelli's voice, while not exactly revealing the same velvety character of the tenor that Caruso's organ exhibited, is sufficiently smooth and clear to effect a thrill, and his dramatic action is so charged with

virility and passion that it fits snugly into the requirements of this temperamental role of Canio. Martinelli, being an Italian, understands this character thoroughly and his utter abandonment into the role is the greatest asset for his success. We do not believe that there is another tenor before the public today who can give quite such an impressive and effective interpretation of Canio as

Anyway, he obtains the results he seeks for he never fails to arouse his audience to the highest pitch of enthusiasm. At the same time there is reward in legitimacy, for Martinelli refused to give an encore to the finale of the first act when his Vesti la giuba aria caused cheers and shouts of "bis." But he steadfastly refused to go through the same ordeal of this intensely dramatic scene. Here

atic intrigues do not deprive him of his opportunities.

Bianca Saroya, although somewhat more dramatic in vocal expression than the lyric role of Nedda would call for, was nevertheless most delightful in the role from a vocal standpoint. Her rich, ringing voice had ample opportunities to reveal itself and create a lasting enjoyment among her hearers. Intonation, enunciation and intelligent expression formed the principal features of her vocal art and she certainly added to these artistic advantages a personality of unquestionable charm and attraction. Dramatically, however, we do not feel as if Saroya obtained the fullest effect from this role. She seemed to be somewhat backward in her expressions of exhilaration. Nedda, as we know her, is a dancing, sprightly, happy-go-lucky imp, who dances herself into the good graces of her environment. Of quicksilver-like sprightliness and effervescence she is supposed to be a restless creature who only becomes sombre when the full significance of her tragedy seeps into her soul. Saroya, however, does not picture this liveliness of deportment, but gives the role a certain atmosphere of tragedy from beginning to end, which we do not think was the intention of the composer or librettist. Vocally, however, Saroya was superb and her Balatella should have received a much more enthusiastic token of approval than it did. But somehow this Balatella never seems to please the audience and therefore becomes an ungrateful vocal exhibition for the prima donna.

As usual A. Neri, who on this occasion impersonated the role of Herlaquin, proved thoroughly satisfactory from every artistic angle and therefore fitted well into this artistic company. Another surprise was the splendid vocal efforts of Marsden Argall, whose voice seemed to us to be somewhat higher than we thought it to be, but who went through his role with a confidence and assurance which is rarely observed in young artists who have their first experience in stage deportment. He sang his various solos and duets with confidence and in excellent voice. Histrionically of course, he revealed the elements of the novice, but not too much so. He really did not jar the harmony of the ensemble to any too noticeable degree.

In conclusion we must again emphasize the fact that these alfresco operatic performances are more important than many may think. Upon their success rests an immediate resumption of operatic activities in San Francisco and Northern California. The financial success of this ambitious and worthy enterprise means the immediate organization of a permanent operatic institution for San Francisco. Mr. Merola has absolutely proved that we have a chorus, some principals and the means to give first class productions. It remains now for the musical public and the profession to prove that we have the audience who furnishes the financial sinews. In several ways this open-air operatic festival in Palo Alto is of the utmost historical importance to musical development of the far West. And not one of the least of these reasons may be sought in the inauguration of annual open-air music festivals for California. Therefore we feel that it is of just as much importance to our musical public and profession that the remainder of these productions should

(Continued on page 8, column 1)



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Martinelli gives. In short we believe, as far as our knowledge goes, that Martinelli is the greatest Canio on the stage today.

And since we do not know personally of any Tonio, who is superior in voice and expression to Vicente Ballester we feel inclined to express ourselves with the same enthusiasm about this excellent artist. It is true Mr. Ballester continues to resort to certain stage tricks in order to gain effects, but, after all, we have no proof to the contrary but that Leoncavallo intended his artists to use certain liberties. And the prologue, being written specially to give the baritone a chance to make his impression with the prologue, we do not doubt that Mr. Ballester's endeavours to get as much effect from this aria as possible are based upon artistic justifications.

he proved his artistry and no one thinks the less of him.

Mr. Ballester's dramatic conception of the role is equally impressive. He pictures every possible angle of the drama, and while in his youthful exuberance he may at times overdo certain actions, he leaves a lasting impression, and with the maturity engendered by additional experience and the gradual accumulation of age, he will mellow down somewhat, and it is our conviction that he will rank among the truly distinguished baritones of the operatic stage. His voice certainly is extraordinarily flexible and round. It is a truly great baritone voice. He uses it with judgment and understanding, securing from it the very finest and most impressive effects. And for this reason he will continue to gain the plaudits of the audiences, if oper-

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TWENTY-FIRST YEAR

UTILIZING THE SUMMER MONTHS

Quite a number of the members of the musical profession do not seem to understand that in order to make a satisfactory beginning at the start of the new season, it is necessary to utilize the summer months for preliminary work. Artists should prepare their repertoire for the new season. Music clubs should engage their artists and plan their programs for the ensuing term. Teachers should arrange their classes and outline programs for their students. Managers should begin to make the musical public acquainted with their impending musical feasts they have to offer. Instead of continuing the work, many people stop their activities entirely with the close of the season and waste months of valuable time that could easily be used for preparatory purposes.

The Pacific Coast Musical Review during the twenty years of its existence has persistently fought the battle of the resident artist and has not attained better results for the same, because it has never really obtained the hearty co-operation of such artists in the way of following its suggestions. One of the principal complaints of our resident artists is the one that the music clubs do not offer sufficient inducements for regular appearances and that the musical public is not eager to attend their concerts. But they never question themselves as to what they are doing to create sufficient interest among clubs and the public in their work and talents to arouse them to the realization that there are excellent artists residing in this city and state.

If you wish anyone to engage your services; if you want the public to become sufficiently curious in your work to have them attend your concerts, you must do exactly what other artists are doing who have attained the aims which you are striving for. You must follow the example of distinguished artists and managers who in their turn have followed the example of famous business houses. How can anyone wish to engage an artist if his or her name is unknown? How can anyone expect the public to attend concerts if they are not familiar with the qualifications of an artist? Just put yourself in the place of an outsider and see whether you would engage an artist or attend the concert of an artist unknown to you. And how can an artist ever become known unless he takes advantage of permanent

publicity wherein he or she is able to tell the TRUTH about his or her work? If you consider steady advertising undignified and refuse to resort to it as a means to become known, how can you ever expect to obtain engagements from clubs and how can you ever interest the public in your work?

The Pacific Coast Musical Review, in order to assist our resident artists in every way possible, established a distinguished artists' page at rates so modest that they barely paid the expense of printing that page. We know positively that everyone of these artists who used that page obtained enough engagements to more than pay for their outlay and gained thereby a certain prestige and publicity that for the time being added to their popularity. But instead of continuing this method of becoming known they refused—at least in the majority of cases—to renew their contracts and evidently are under the impression that six months' is enough to become thoroughly known. Why it takes many an artist years to become so well known that the public and music clubs really seek their services. It seems to us that the artists who had immediate results from their cards in this paper were indeed very fortunate. A continuance of the practice would have netted them additional engagements during the following season. The longer judicious publicity is continued the more engagements are obtained until finally an artist will receive offers from all parts of the Pacific Coast, and this paper is ready to help artists to obtain these engagements provided they co-operate with us. But how can we feel encouraged to assist our resident artists when they lose ambition, energy, enthusiasm and confidence so quickly?

Although it was our intention to discontinue the artists' page completely, we shall respond to the appeal of some of our friends and begin the same again this month. But we must insist that artists who take advantage of this page must show more enthusiasm than they have done before. They should not be satisfied with the publication of their advertisement alone. They should furnish us with material to enable us to publish every week a department containing information about the activities of our resident artists in order that clubs, managers and the public may follow the gradual growth of these artists' endeavors. They will find that such a department re-enforced by the advertisement will create a gradually increasing interest among those employing resident artists. The Pacific Coast is an immense field; why then do our artists neglect to reap upon it?

Another feature in this campaign for the recognition of resident artists is necessary. The fact that an artist claims to be endowed with unusual qualifications is not enough to convince the public. Therefore circulars, letters, etc., forwarded to clubs are not enough to secure recognition. The facts claimed must absolutely be true and it is human nature that few people believe what artists say about themselves. Their triumphs and successes must be duly recorded in journals of standing. Upon our distinguished artists' page, we absolutely refuse to admit anyone who cannot prove that he or she possesses a sufficiently satisfactory reputation either local, national or international, to justify any claims made. The artists' page would be of no use whatever, if we could not guarantee that those using it were fully entitled to recognition by their past successes. We cannot admit aspiring young students on such a page, even though they should have their opportunities. Let these appear at private or club functions without remuneration until they gradually attain a certain standing. Our artists' page should only contain the names of artists with reputations. And upon this understanding we shall presently address some of our best known artists and ask them whether they think a continuation of the distinguished artists' page will be of advantage to the profession.

LILLIAN RUSSELL—FAREWELL!

The death of Lillian Russell, which occurred in Pittsburgh, Pa., last week, deprives the musi-

cal world of one of its most picturesque and endearing artistic ornaments. The possessor of a beautiful voice and personality, this famous apostle of light opera enjoyed her greatest triumphs during a period of musical development in this country when the operetta or light opera represented the chief feature of amusement among the great masses of the public. Lillian Russell belonged to that splendid array of musical pioneers in America who induced thousands upon thousands of people, ordinarily indifferent toward music, to become familiar with the better style of composition and thus gradually drift into an appreciation of the higher forms of music like symphony and grand opera.

Had it not been for artists like Lillian Russell, America would never have forged ahead so rapidly in musical appreciation as it has. It is therefore doubly to be regretted that the excellent work done by artists like Lillian Russell is in a measure being offset in more recent times by cheap musical comedies and so-called "jazz" music. Fortunately the American people are too sensible and too easily disgusted with imitation art to suffer for any length of time, artistic degeneracy of any kind and sooner or later the legitimate comic opera or operetta of which Lillian Russell was such a splendid disciple will again become the vogue of the day. In the meantime there are no Lillian Russells to be had. However, when the proper opportunities arise to give aspiring young artists, with the proper gifts and personal appearance sufficient inducements to develop their genius, America again will furnish such splendid artists of which Lillian Russell was such a shining example.

The great American prima donna was in every way typical of the country of which she was a proud product. Dignified bearing, beauty of personality, richness and flexibility of voice, magnetic style of delivery and above all, a gentle, kind hearted, modest individuality, that made friends by the bushel, she represented everything dear to the heart of Americans. The fact that she retained her beauty, her youthful appearance and, in many respects her talent to the very end shows that she lived a clean life and that her musical education was based upon solid ground. She must have studied diligently and industriously for a number of years; she must have gradually risen from a modest start to an enviable height; she must have been willing to undergo hardships; she must have been satisfied with modest remuneration for quite a time; and she must have been affable and lacking in autocratic conceit in order to attain the numerous artistic successes and to RETAIN her youth and art as she has done. The average student of today who wants to study singing for one year and then go upon the stage and earn a big salary, could never attain the distinction of a Lillian Russell.

We cannot do any better than recommend the work and life of Lillian Russell to the American music student, if he or she wishes to gain distinction and lasting fame. It is true, America loses a certain type of artist whom we are afraid, is at present almost extinct. But at the same time, Lillian Russell, and artists like her, leave a heritage of tenacity and kindness of disposition which must create an impression upon the mind of the aspiring youth of the country. And upon this memory of a great artist will unquestionably be erected an edifice of American artistic evolution which will propel the country toward that goal for which its leading minds are yearning.

Frances Robinson Duff, the distinguished vocal pedagogue of international reputation, who was to have established a summer class in San Francisco this year, in association with her mother, Mme. Sarah Robinson Duff, is unable to come to the Pacific coast on account of the sickness of the latter, whose physician prohibits the trip. In a letter to a friend in this city, Mme. Duff stated that she had thirty applications from San Francisco and that both distinguished pedagogues are very sorry to have to forego the pleasure of a California sojourn. However, they will be glad to come here during next summer.

HARTMAN-STEINDORFF FORCES IN "WOODLAND"

Melodious and Entertaining Pixley-Luders Spectacle
Given Effective Presentation at the Auditorium
Theatre in Oakland

By ALFRED METZGER

If you wish to revive the delightful memories of the exhilarating comic operas of yesterday with their catchy topical verses and their rhythmic melodies you will not be able to refresh your recollections to better effect than by attending the season of comic opera at the Auditorium Theatre in Oakland, where Ferris Hartman and Paul Steindorff reincarnate your favorites in a manner thoroughly in tune with your pleasant reveries. This week the choice of the light opera-loving public of Oakland is Pixley and Luders' ever enjoyable Woodland—a fairy story of the bird's paradise.

Ferris Hartman impersonates the droll role of the Blue Jay, investing it with all the old-time humor which so many of us remember pleasantly, and which we can not discover in the more modern form of theatrical entertainment. Occasionally he introduces some lines appropriate to present-day conditions, and never fails to arouse his hearers to the exhibition of genuine merriment. There is no comedian we know of who so thoroughly understands how to chase away the blues than Mr. Hartman, and this role of the Blue Jay gives him opportunities to reflect upon local political conditions in a manner which no other role enables him to do. He takes full advantage of his numerous opportunities.

Batti Bernardi in the dignified role of King Eagle, has a chance to display his fine, ringing basso voice, and he ably doubles in the part of the Cardinal Grossbeak. John Van's delightful tenor voice comes into prominence during his impersonation of the part of Prince Eagle, while Louis Fitzroy essays the second comedy part in the form of General Rooster in a manner well formulated to add to the amusement of the production. Robert Carlson as the Owl conveys the wisdom of his part realistically, while Thomas O'Toole as the Raven acts his role convincingly. Rafael Brunetto as Robin Redbreast has a chance to show his beautiful baritone voice to its best advantage, while Renee Lowrie as Lieutenant Sparrow adds to the ensemble.

Lillian Glaser certainly increases her popularity with her fine voice and style in the part of Miss Nightingale. There is a certain refinement and dignity about her performance that is decidedly refreshing. Jean Rodriguez as Mrs. Polly Parrot obtains every particle of humor from her role. Hazel Van Haltren's pleasing soprano voice is heard to advantage in the part of the Turtle Dove. Estelle Jayne as Jeannie Wren also displays her attractive personality and voice in a manner that earns her just applause. Leslie Stafford as Lady Hawk adds to the excellence of the entire production.

Edna Malone as the Canary and Ivy Darien as the Quail make a decided hit in their various dancing numbers, which are as graceful as they are original. Chorus and orchestra are excellent and the costumes handsome and artistically designed. Paul Steindorff, as always, directs the orchestra with precision and vim, and the entire performance appeals to the taste of the large audiences that attend. Owing to the fact that the Auditorium Theatre has been reserved for the graduating exercises of the Oakland schools, the company will go to Sacramento for the week, but will return the following week, when it will present Victor Herbert's ever delightful comic opera, The Wizard of the Nile.

KALOVA-MOYLE-THORPE RECITAL

The very interesting news comes to this office that Madame Vought is very busy preparing a recital and dansant series to take place at the Fairmont Hotel, San Francisco, on Tuesday evening, June 20th, and at the Claremont Hotel, Claremont, on Friday, June 23rd, at 8:15. The artists to be presented are three who have an international reputation, and are living in Berkeley between their concert tours. They are, namely: Madame Florida Parrish-Moyle, soprano, of Paris and New York; Madame Lizeta Kalova, Russian violinist, and Edgar Albert Thorpe, English pianist and accompanist. Their programs will consist of numbers by our great masters, and also some of the modern composers. Mr. Thorpe will play some of his own compositions. A musical treat is promised for all who attend this concert of this delightful combination. Tickets will be placed on sale at Kohler & Chase in San Francisco and Oakland.

PACIFIC PLAYERS

The acting ability of the Pacific Players will come greatly to the fore in the two plays they have chosen for their next production. They are to give "Carrots," a subtle play that deals with a trying situation in family life, and "The Bishop's Candlesticks," which is a construction showing a contest between a good and evil force, but in this play the characters are not symbolical, as has been much in vogue the last few years.

Andre Ferrier, having closed his season at La Gaite Francaise, will essay a role in English with the Pacific Players, who are under the direction of Nathaniel Anderson. The other players are Winford Buster, Paul Merrick, Dudley R. Douglas, Robert Phillips, Jane Seagrave, Ethel Darlington and Sybil Higgins.

Althea Burns will sing a melody from Irene, Montgomery, The Fan, D'Hardelot and Sunbeams, Ronald.

HOWARD HANSON WRITES TO MUSIC CLUBS

Former Director in Santa Clara County for the Federation and One of the Winners of the Prix de Rome Still Interested in California

The following letter by Howard Hanson addressed to Mrs. Cecil Frankel, President emeritus of the California Federation of Music Clubs, should be read by everyone interested in music as it contains the proper spirit that should prevail among artists toward our music clubs and specially toward the Federation. In sending us this interesting letter Mrs. Frankel certainly conferred a favor upon this publication which is always anxious to show the importance of the music clubs. When a composer so far away and so busy, and who is having such a wonderful success, takes a moment to send his greetings to the music clubs and remembers their efforts in behalf of the American artists and even the time of their meetings, it is ample proof that these clubs are surely accomplishing something. However, let us quote Mr. Hanson's letter:

Rome, Italy, April 14, 1922.

Mrs. Cecil Frankel,
6219 Hollywood Blvd.,
Los Angeles, California.

My dear Mrs. Frankel:

By the time you receive this letter it will be about time for another Convention of the State Music Clubs. I wish very sincerely that it were possible for me to be with you again this year and I will regret very much missing it. The pleasant associations of the last Convention when I was privileged to be with you are very pleasant memories indeed.

By this time I am quite acclimated to Rome and am happily at work in this wonderfully beautiful place. There are fifteen Prix de Rome men here, three painters, three sculptors, three architects, three classicists, two composers and one landscape architect and in the environment of this wonderful Academy with its magnificent buildings and its beautiful gardens high up on the Janiculum overlooking the Eternal City we are all doing our bit to try to add something to the creative art of our country.

My own debut as a composer in Rome was made last week when my Concerto da Camera was given a splendid performance. The audience comprised of course a great number of Italy's most noted composers, musicians, critics and so forth, all of whom were very cordial in their welcome which I greatly appreciated. My Quintette will be performed next month by the Quartetto Romano and I will play for the King on the 18th of May—but I imagine that it will be even easier to play for the King than for the critics! The St. Louis Symphony under Rudolph Ganz gave the first performance of my Rhapsodie after I left America and the Chicago Symphony will follow with my Symphonic Legende at the Chicago North Shore Festival next month. I am working on a four movement symphony now and hope to have it finished by July so that it will be ready for performance both here and in America early next season.

I appreciated so much your interest in my work last year and your great personal kindness and wish that you would extend to the Federation my sincere wishes for every continued success in your great work.

Very sincerely yours,

HOWARD HANSON.

Accademia Americana,
Porta San Pancrazio
Roma, Italia.

CHAMBER MUSIC SOCIETY TO PLAY IN SOUTH

Through the office of Jessica Colbert, the Chamber Music Society of San Francisco has been engaged for a series of concerts in Santa Barbara, extending from June 25th to August 27th. These concerts, under the auspices of Arnett Brown of Philadelphia and a coterie of Santa Barbara and Montecito Eastern residents, will occur at intervals of about one week at the various residences of the Eastern colony. Immediately after the final Santa Barbara concert, the Chamber Music Society will leave for New York to fill its engagement at Mrs. Coolidge's Pittsfield Chamber Music Festival and to play in New York, Boston and Philadelphia.

Hervey White of Woodstock, N. Y., a prominent musical enthusiast, has invited Mr. Hecht and his associates of the Chamber Music Society to be his guests at Woodstock for the week prior to the Pittsfield Festival, where they will renew old friendships with the Letz Quartet and the many distinguished artists who are summering there. Louis Persinger, musical director, is rapidly recovering from a severe attack of pneumonia, and is starting work on the selection of the programs for the coming season's strenuous activities. On the return of the Chamber Music Society from the East in October a series of six concerts, at which several world-famous guest artists will appear, have been planned for the winter season.

Miss Edna Horan, violinist, artist student of Sigmund Beel, gave a delightful recital for the Clement School of Music on Saturday morning, May 27th. She aroused great enthusiasm by reason of her fluent and impeccable technique, coupled with fine musicianly phrasing and intelligent expression. She scored a decided success and reflected credit both upon herself and upon her teacher. She rendered the following representative compositions: Chaconne (Vitali), Waltz (Wieniawsky), Adagio (Glaucowna), Perpetual Motion (Novacek).

VIOLIN RECITAL AT HOLY NAMES COLLEGE

A large audience that occupied nearly every seat of the spacious auditorium at Holy Names College of Music in Oakland, attended the violin recital given by Lucile Jenkins of class '22 at the College Auditorium at Lake Merritt on Monday evening, May 29th. It was in every respect a most enjoyable affair and Miss Jenkins acquitted herself most creditably. What impresses one above all in Miss Jenkins' playing is her intelligent interpretation. There are many students who are proficient in technic and, like Miss Jenkins, exhibit skill and dexterity in the various obstacles to be overcome by a bright and industrious violin student. There are also many students who are able to play all the notes with astounding speed. But there are only a small percentage of students who play musically, who bring out the hidden emotions in a composition and who express themselves intelligently.

And herein we consider Miss Jenkins just a little above the average student inasmuch as she adds to smooth technic and accuracy of reading a certain element of intelligent expression which showed itself in every one of the compositions the young student interpreted. She has style, poise, rhythm and accentuation. Maturity of thought will, of course, come with additional practical experience, but her interpretations, even at this early stage of her career, are invested with careful sentiment. The young violinist had as associate artist Miss Grace Foley, pianist. This young lady is not only an accompanist who is able to adjust herself thoroughly to the moods of the soloist, but who in solo work displays an unusual amount of judgment and artistic taste which specially revealed itself during her excellent rendition of Liszt's Eighth Hungarian Rhapsody. Her vigorous touch, her clean technic and her fine accentuation combined to make this exhibition of pianistic skill enjoyable to her hearers.

Miss Margaret McCarran, harpist, was another assistant who made an excellent impression by reason of her facility and artistic discrimination. This young harpist's tone is clear and ringing and her assurance is delightful. She plays with feeling and heart interest and overcomes difficult technical obstacles with surprising ease. Miss McCarran, together with Miss Jenkins, played a charming duet entitled Song Without Words by Robinson in a manner most pleasing to witness. The participants of the recital as well as the faculty of the Holy Names College of Music have reason to feel gratified with the splendid results of this event.

The complete program rendered on this occasion was as follows: Kreisler—Caprice Viennois, Massenet—Thais; Hasselmanns—Priere, Harp solo; T. Nachez, Op. 14—Gypsy Dance, No. 1, Sammartini—Elman—Canto Amoroso, Kreisler—Polichinelle; Liszt—Rhapsodie Hongroise, No. 8, Piano Solo; Saint-Saens—Le Cygne, D. Van Goens, Op. 16—Scherzo, Harp Accompaniment; Robinson—Song Without Words, Harp I—Margaret McCarran, Harp II—Lucile Jenkins; Dorothy Watkins—Springtime, Holy Names Treble Triad; De Beriot, Op. 76—Concerto, No. 7, Andante tranquillo, Allegro maestoso.

The Holy Names Treble Triad, a chorus of fresh young voices reflected much credit upon the vocal department of the Conservatory, specially as the phrasing, intonation, attack and blending of voices was delightful to behold.

MME. MICHAEL MANAKINA IN RECITAL

Mme. Michael Manakina, a noted Russian prima donna soprano, who recently located in San Francisco, gave a recital at the Western Arts Association headquarters on Sutter Street on Friday evening, May 26th, and created an excellent impression upon a select audience. Mme. Manakina possesses a ringing voice and sings with virility and depth of emotion. Her vocal compositions were among the foremost works of their kind. The vocal artist was assisted by Willem Debe, cellist, who contributed to the evening's pleasure with his exceptionally musicianly interpretation, while Mrs. Edward E. Young was the pianist and accompanist displaying rare skill of interpretation and brilliancy of technical facility. The entire program was as follows: Scene—Tatjana's Letter (From Eugen Onegin) (Tchaikowsky), Mme. Manakina; Etude in A flat (Chopin), Etude in C sharp minor (Chopin), Eroticon (Sjogren), Mrs. Edward E. Young; (a) At Night (Rubinstein), (b) Ewa (Rachmaninoff), (c) Love (Grieg), Mme. Manakina; Italian Sonata (Valentini), Mr. Willem Debe; (a) Waltz Song—Romeo and Juliet (Gounod), (b) Aria from Lakme (Delibes), Mme. Manakina.

Amadeo Reno, an unusually accomplished violinist and artist pupil of Sigmund Beel, gave a concert in San Jose recently, of which the San Jose Mercury-Herald of May 25th had this to say: "A large and appreciative audience gathered in Schofield Hall on Friday evening, the 19th, to greet the talented young violinist, Amadeo Reno, and Mrs. Ralph Gage Spencer, dramatic reader. Mr. Reno's playing is fascinating. The violin responds to his delicate touch like a human string, showing him a perfect master of his instrument. His bow technique and tone were shown to great advantage in Chaconne of Vitali, which received enthusiastic applause. Mr. Reno gave many encores during the evening among them were: The Songs My Mother Taught Me (Dvorak), The Bee (Bohn) and Le Coucou (Manen)."



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, June 6, 1922.—Miss Rena MacDonald, associate of Impresario L. E. Behymer, has just returned from a visit to New York City and Chicago, and is now on her way to San Francisco, making both trips in the interests of the Behymer office, which left little time for "extracting" an interview from as busy a person as this charming impresaria. (Which I suppose is the feminine term for impresario.) However, I gathered this much: "Bookings at the New York managerial offices are rather heavy, pointing to a big season, if not even a bigger one than the one just closed. Financially, too, considerably more favorable conditions are expected, following the general trend of adjustment. Of musical events I can say little, as far as hearing them is concerned, for the musical season had ended when I was in the East, that is to say, during the latter part of May.

"Several musical novelties will be heard on the Coast this winter. Both are truly unique, and have met with proportionate success. One is the Ukrainian Chorus, a most remarkable ensemble of singers, who sing magnificently. All their work is done a capella, and their musicianship is equal to their splendid vocal material. The West may expect a good deal from them. Their programs are striking, as they give a complete picture of the life led by the Ukrainians. They sing songs of the seasons, religious songs taken from their holiday rituals, love songs, songs they sing while working or at harvest time, songs of the fireside when the history of their people is glorified, war songs, mournful and triumphant. Indeed, they afford a fascinating musical portrayal of life in the Ukraine. They have two excellent soloists among them, so that the programs are anything but monotonous. To which must be added the striking impression they make from the visual point as they appear in their native costumes, colorful and wonderfully embroidered.

"Music of the people, yet quite different, will be offered by the Irish-Canadian Regimental Band, one of the most brilliant organizations of its kind. In fact, they have been compared with the very foremost ensembles of this character. As the name implies, they will feature Irish music, not only instrumental, but also vocal, as they, too, will be accompanied by vocal soloists, and for good measure, by one of the best bagpipe players and a dancer. Their success has been notable, because of the beautiful playing of old and new Irish tunes. Isadora Duncan and her dancers will come west this season, and undoubtedly find that the Coast more than ever appreciates terpsichorean art."

Then the conversation turned to opera. Miss MacDonald met Fortune Gallo just as he left for England, where he may make arrangements for a season by the San Carlo Opera Company next winter. If these plans materialize it is unlikely that his company will visit Los Angeles this year, owing to the lack of time. His Western tour will not extend beyond Cleveland under these circumstances. The Chicago Opera Company is concentrating their activities on their home city and on near-by cities. As to a visit of the Scotti Grand Opera Company, nothing definite either can be said at present.

Georgia Stark, soprano, an artist pupil of Mme. Alma Stetzler, gave one of the best recitals sung by young vocalists recently. The concert was presented with much professional merit, revealing a lovely voice, still in the making, yet well started on its way to happy maturity. Miss Stark sang songs and operatic arias, dramatic and coloratura, in Italian, French and English, fully earning the wealth of flowers and cordial applause that were hers. She has a good grasp of vocal technique, and should prove a vocal success if she progresses as she has done in the last year under Mme. Stetzler's guidance. Miss Lillian Chancer accompanied with finish and reliability that marks the work of Homer Grunn pupils.

Dr. Boris Dunev, late examiner for the Royal College of Music, London, is spending the summer here, before taking up his duties as Director of the Music Department at the Woman's State College in Denton, Texas. To anticipate, Dr. Dunev will devote his time not only to pedagogic work in the strict sense, but is also to appear on the concert stage frequently. He has been engaged to play twice with the Metropolitan Opera House Orchestra, and four times with the St. Louis Symphony Orchestra under Rudolf Ganz, who, by the way, is a close friend of Dr. Dunev. In fact, Dr. Dunev enjoys the friendship of many distinguished musicians. I should have mentioned also that he has appeared in a number of two-piano recitals with no less a pianist than Ossip Gabrilowitsch. Another one of the piano Titans, Ignaz Paderewski, has closely associated with Dr. Dunev, in this instance, as teacher. It was Dr. Dunev's good fortune to study five years with Mr. Paderewski. A privilege, indeed, as Paderewski has conferred the opportunity only on a few elect. Dr. Dunev also attracted the attention of the late Raoul Pugno, the wonderful French pianist. It was Pugno who recommended Dr. Dunev for the position of examiner at the Royal College of Music, a position he had held for eight years, until he resigned last January to come to America permanently. As a member of the examination board Dr. Dunev traversed every part of the



John Smallman appears in Recital at Ebell Club, June 13.

British Empire with the exception of India. He has concertized a good deal in between examination sessions. He will make several appearances in California before leaving for Texas. The University of Berkeley has secured two of his interesting programs, to be performed by him during the summer session, while he will render a third concert likewise in Berkeley, but under private auspices.

Here in Los Angeles Dr. Dunev will be heard but once, June 20th, when he will give a benefit concert for the MacDowell Fund, started by the MacDowell Club of Allied Arts. This fund is now in its second year, so to speak. Last year it served to allow Fanny Dillon, the composer, an artistically stimulating vacation at Petersborough, the MacDowell colony in the woody hills of New Hampshire. No decision has been reached as to who may enjoy the fellowship grant, but it is possible that it may go to a painter or a sculptor or author, as the MacDowell Club is sponsoring all the arts, true to its name.

As to Dr. Dunev's program, I can say only that it will feature unknown Russian music, including the great Rachmaninof piano Sonata No. 2, which is unknown here. In closing, I may add that Dr. Dunev, who graduated from the Imperial Conservatory of Music at Petrograd, has met many of the leading spirits in Russian music, and literature. He has known Rimsky-Korsakow well, and speaks interestingly of Glazounov, Auer or Tolstoy. Dr. Dunev (his name in full is Dunayewsky, hence somewhat difficult for the unpliant Yankee tongue, so the obliging doctor has compressed it into Dunev), is of famous musical stock. His father was well known in music, as was his mother's family, the Davidoffs of cello fame.

A meeting was held in San Diego Monday evening, and final arrangements completed for the appearance of the Philharmonic Orchestra of Los Angeles in San Diego next season, under the auspices of the San Diego Philharmonic Orchestral Association. Six symphony concerts are to be given beginning November 21st and continuing monthly thereafter. The soloists are to be selected from the first chairmen of the Philharmonic Orchestra. Four additional concerts are to be given on the afternoons for the school children and music students of San Diego, a new departure in the San Diego series. Manager L. E. Behymer and Caroline E. Smith, Secretary-Treasurer of the orchestra, completed these arrangements. Mr. and Mrs. John H. Hamilton, Mr. and Mrs. W. S. Dorland, Mrs. A. E. McKenzie, Miss Gertrude Gilbert, Miss Bess Gilbert, Mr. and Mrs. B. A. Baker were dinner guests of the visiting officials, discussing plans for the furtherance of the work and a closer social intercourse between the officials and the Los Angeles and San Diego organizations. The musical, social and commercial interests of San Diego are united in the guaranteeing and presentation of these concerts. All funds necessary have been raised and educational lectures and student body rehearsals and talks have been arranged.

The last event of the series of "13 Great Events" put on by the University of Southern California during the past season will take place in Bovard Auditorium Monday evening, June 12th. The original schedule called for presentation on that date of Mendelssohn's "Elijah" by the University Choral Society. It has been found necessary, however, to postpone the "Elijah" performance until next season, and, as a substitute for June 12th, the committee in charge has arranged to present Olga Steeb, the gifted pianist, in recital. Although Miss Steeb has appeared in concert throughout the Coast States, the Middle West and into Eastern territory during the past winter, her performance at Bovard Auditorium will be her first appearance in Los Angeles in recital during the year. Her many admirers from

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among the local musical fraternity and music patrons will welcome this opportunity to hear Miss Steeb again, especially after her numerous Eastern triumphs, and a capacity house is expected. Season ticket subscribers who have not made season reservations are advised to present their tickets at the College of Music, or at the box office on the night of the concert, and secure in exchange reserved seats.

An all-Russian program of music, singing and talks will be the treat which President L. E. Behymer will afford members of the Gamut Club at the monthly dinner and entertainment next Wednesday night. A number of distinguished Russians, both resident and visitors in Los Angeles, will be honored by the club, and in turn will contribute their talents to the evening's enjoyment. Perhaps one of the most interesting personalities to be present will be Dr. Alexis Kall, Russian lecturer and authority on the music of his country. It is declared he has a particularly enlightening message to all interested in this subject. Mlle. Victoria Boshko, eminent Russian composer, pianist and painter and co-star with Eugene Ysaye in concerts and recitals, also will be present. Mlle. Boshko is the proud possessor of a decoration from the Queen of Belgium.

On Friday afternoon Barker Brothers began a series of four invitational concerts, presenting five of the leading artists of Los Angeles, in the Barker Brothers auditorium. Henri La Bonte, well-known tenor, appeared Friday afternoon in a program of unusual charm. Henry Symmonds was at the piano. On Friday, the 9th Sol Cohen, violinist, with Margaret Messer Morris, soprano, will present a joint recital in which they will feature a program of new compositions. One interesting group will be three songs of Charles Wakefield Cadman, with the violin obligato played by Sol Cohen. On Friday, the 16th, Gertrude Cleophas, pianist, will give the entire program, and on Friday, the 23rd Melba French Barr, soprano, with Lorna Gregg at the piano, will present a recital of American composers.

Alfred Wallenstein, who occupied the second chair in the cello section the first year of the Philharmonic Orchestra, has been selected to occupy the first chair and fill the position of solo cellist under Conductor Stock of the Chicago Symphony Orchestra. Mr. Wallenstein is a young Los Angeles musician, who was discovered several years ago by the Gamut Club and given an opportunity under Harley Hamilton. Dr. Alfred Hertz of the San Francisco Symphony Association and Walter Henry Rothwell, and was selected by Anna Pavlova as her solo cellist for two seasons.

Two violin students of Amadeus Zoellner are meeting with considerable success on the concert platform. Florence Duvall recently gave a recital at Pomona College, repeating her success at Chaffee Union High School with another highly interesting program. Miss Florence Pickrell, another student, is now in the East appearing in Chautauqua engagements.

Estelle Heardt-Dreyfus, the noted contralto, and Louis Dreyfus, gifted linguist, are breaking a rule kept for twelve years, by not closing their studios this summer. They will, however, change their domestic surroundings by moving their lares et penates to Pasadena, where they will live during the summer months at 534 Lester Avenue (phone Fair Oaks 3178). Their new residence is on the edge of Arroyo Seco, located in lovely surroundings.

John Smallman, well-known vocal teacher, presented the Apollo Quartet, formed by several of his advanced male students, with Mrs. Fern Simms, Riverside pianist, accompanying. This ensemble has won numerous successes on the concert stage.

Ilya Bronson, solo cellist of the Philharmonic Orchestra, has opened branch studios together with Julius Seyler, well-known piano teacher. The studios are located near Lafayette Square, 1604 Buckingham Road.

Los Angeles composers will be featured during the June program of the Dominant Club, among them Abbie Norton Jamison, Gertrude Ross, M. Hennion Robinson, Fanny Dillon and Grace Freebey.

Among the most attractive student programs announced this season is that from the Maud Feilon Bollman studio. Mme. Bollman's students have won distinct approbation on public occasions, while their repertoire shows good guidance. The forthcoming recital-reception should prove very delightful.

A song recital by student pupils of Mme. Alma Stetzel was given in the ballroom of the Egan School on Wednesday evening, May 24th. The program, in which nine pupils were heard, was made doubly interesting by the presentation of three unpublished songs by Dorothy Pellnis, a Los Angeles girl, who is a pupil of Homer Grunn and Charles Pemberton. The songs were of the ballad type, and should prove very popular, particularly the waltz ballad, My Phantom Idol of Love. Miss Leta McLaran, a dramatic soprano, with a beautiful, luscious voice, sang the numbers with the composer at the piano and Rudolph Pellnis playing the violin obligato. It was a novelty thoroughly enjoyed, and along the well-known policy of Mme. Stetzel, who believes in the future of a musical America, and is eager to give every encouragement and assistance to young musicians.

Mabel Roberts was heard to advantage, and complimented by Dell'Acqua, and Clavelas, by Valter. We must in both the French and Spanish. Miss Roberts displayed a little nervousness by hurry to the stage of his first number, The Heart Bowed Down from The Bohemian Girl, but redeemed himself in Rolling Down a Road, by German. This young baritone has made wonderful progress, and we predict a bright future for him.

Francis Ruffelen charmed with the exquisite quality of her voice. It was a pleasure to listen to ballads when such a voice is combined with perfect enunciation. Garetta Mantler, lyric soprano, who sang well Un bel di Vedremo, from Butterfly, and I'll Build a World in the Heart of a Rose, by Nichol, was followed by Jessie M. Mearns, a mezzo with a beautiful voice and a charming personality. Miss Mornau sang Pierce Flames Are Roaring from Trovatore, and His Lullaby, by Bond. The selections served to display the contrast between the full notes and a beautiful mezza voice.

Ailyn Seger sang delightfully My Mother Bids Me Bind My Hair, by Haydn; Song of the Violin, by Jamison, and When Sylvia Saunters By, by De Koven. Miss Seger has a beautiful, limpid soprano, with surprising volume of tone throughout its full range. Her interpretative ability should place her high among artists of the near future. Orin Dawson, who proved to be the possessor of a splendid, virile tenor voice, sang Musica Proibita, by Gastalden, and that always beautiful Elegie of Massenet. Mr. Dawson's tones were ringing and full of fire.

Then Georgia Stark sang Il Bacio and The Lilac Tree. This young singer is already well on the way to success, and her steady progress proves her a student of great ability. Lillian Chancer and Grace Raley were at the piano and proved efficient as always.

At the California Theatre—Conductor Elinor made the biggest "hit" since Managing Director Fred Miller conceived the happy idea of giving his audiences three brief concerts by the augmented California Theatre Orchestra every day. The program was one of "request" numbers, and showed that serious classics, as well as the better type of lighter music, are dear to the public. That the Tannhauser Overture was demanded with much numeric insistence is a splendid compliment to Mr. Elinor, and he may take it as a hint that there are more people among his audience who love good music than it is generally assumed. The fact is that they had every reason to make this request, for the performance of the overture was greatly pleasing. The gavotte, Louis Treize, too, was rendered with much finesse and characteristic elegance. A typical foxtrot, Karma, cleverly orchestrated, was among the repeat numbers, and was rendered with much effect. Elinor puts on "jazz" so well that its vulgarity is largely overcome.

Marian Patricia Cavanaugh, who recently gave a most successful concert at the St. Francis Hotel, was the feature attraction at a radio concert given by the Daily News of this city on Sunday, June 10, when she played an interesting program. Among the numbers were some compositions by her teacher, Joseph George Jacobson. Hundreds of phone calls, some from neighboring states, came in within the next half hour of the concert, expressing satisfaction over and admiration for the child's playing.

Thilo Becker

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SUNDAY MORNING CONCERT AT CALIFORNIA

Those who attended the Sunday morning concert at the California Theatre last week certainly had every reason to feel gratified for having attended, for the program was unusually interesting and the artistic character of the interpreters thoroughly in accordance with the best musical taste. At the same time the music introduced was not in anyway lacking in interest to those belonging to the less studious class among the music lovers. Gino Severi had prepared a program of unusual attractive powers among which the special feature consisted of a spirited rendition of Liszt's Sixth Hungarian Rhapsodie during which Gyula Ormay rendered the cadenza with his brilliant and fluent technic and his thorough musicianship. Mr. Severi added to his quickly increasing fame as a thoroughly efficient conductor whose heart and soul is in his work, and who inspires his men to do the best that is in them. The rendition of this Rhapsodie revealed this artistic feature of Mr. Severi's conductorship in its more intense phases.

On this occasion Len Barnes, the distinguished Australian baritone, who has made so many friends in San Francisco during the last two years, and whose fine voice and comprehensive artistry has endeared him to thousands of music lovers, made his farewell appearance prior to his departure for Europe. He sang an aria from Verdi's *The Masked Ball* with that pliancy of voice and judgment of phrasing which has become such a great asset of his public appearances. It is to be regretted that Mr. Barnes finds it expedient to leave this city and bestow his artistic facilities elsewhere. However, he is entitled to utilize his opportunities in a manner to bring him the widest distinction and his numerous friends will gladly wish him Godspeed in his new field.

The soloist at tomorrow's Sunday morning concert at the California Theatre will be Isabella Saxon, coloratura soprano, and one of the bay region's most gifted representatives of vocal art. Miss Saxon has studied with one of the most distinguished vocal pedagogues of international reputation and her voice is so well placed and so flexible in quality that she easily is able to sing the most difficult colorature arias of the highest altitudes in their original keys. On this occasion she will sing the famous *Voce di primavera* by Strauss in which she reaches easily a high F where every famous colorature soprano usually sings only a high C. No doubt Miss Saxon will be found to be an artist of exceptional merit and she ought to receive a cordial welcome from the big audience that always attends these Sunday morning concerts.

OLIVER WALLACE'S FINISHED ORGAN PLAYING

Every now and then we can not resist the temptation to comment in an impromptu fashion about Oliver Wallace's organ playing. The other day we heard him play Herold's famous *Zampa Overture* in truly delightful fashion. He secured the various orchestral effects with an ease and consciousness that was surprising in its effect. His coloring, shading and musically intelligent interpretation is so rare that we can not imagine anyone equally well equipped to match him in this particular effort. You could easily follow the various characteristics of the contrasting groups of instruments in an orchestra and above all he manipulated the stops so quickly and so unerringly that he secured a certain style of phrasing not unlike the flexibility of a violin. You must understand the difficulties which have to be overcome to make an organ respond to your sense of shading in order to appreciate Mr. Wallace's virtuosity to its fullest extent.

But, as we stated before, Mr. Wallace's proficiency on the organ is not by any means restricted to his concert work. His musical settings to the various pictures are gems and reflect the sentiment conveyed by the action of the story in a truly startling fashion. Mr. Wallace's improvement in this direction, since he first appeared at the Granada Theatre, is truly astounding, for he has now attained an element of theoretical and harmonic proficiency which enables him to improvise with the understanding and poise of a gifted composer. He seems to scent the very soul of a picture and succeeds in translating its minutest details of sentiment into audible tonal pictures which strike the ear with entrancing melodies. At no time does Mr. Wallace employ music unsuitable to the action of the picture. His musical settings seem to form an environment wherein the picture itself finds the complement of its purpose.

ALFRED METZGER.

The Bohemian Little Symphony, Alexander Saslavsky, conductor, gave an excellent concert at the semi-centennial anniversary of the Bohemian Club on Thursday evening, May 17th. The soloists were Carl Van Hulst, baritone, and James H. Todd, violinist. The program consisted of Suite No. 2, *L'Arlesienne* (Bizet); Symphony in G minor (Mozart); *Aria, It Is Enough*, from *Elijah* (Mendelssohn); Carl van Hulst, cello obligato, William Leitner; (a) *Elegia* from *Serenade* for String Orchestra (Tschalkowsky); (b) *Meditation*, violin solo (W. M. McCoy); James H. Todd; valse, *Southern Roses* (Johann Strauss). This orchestra consists of about forty pieces, all members of the club and non-professionals, and under Mr. Saslavsky's direction this organization has grown to be a body of excellent dimensions, speaking from a musical standpoint. The members of the Bohemian Club expressed their delight on this occasion, and included this orchestra as among the finest features of the club's musical endeavors.

Gossip Among Musical People

H. B. Pasmore is featuring his out-of-town pupils at the Half Hour of music at the Greek Theatre of the University of California this Sunday afternoon, June 11th. In relation to the distance from which these pupils have come to study, they may be mentioned in the following order: Sara Chary from Honolulu, who has a soprano voice of unusual power, brilliancy and sympathy for so young a girl. She toured the Islands with Dorothy Pasmore before coming to San Francisco to continue her studies with Mr. Pasmore. Ferne de Witt Dettmer, though formerly of San Francisco, has come up from San Diego, and is again studying with Mr. Pasmore. She will be remembered as soprano soloist at the First Presbyterian Church, and because of her bright voice and expression. Los Angeles sends a baritone well and favorably known in musical and church circles of that city in the person of William M. Clarey. Miss Lesta Andrews, contralto, who sang at a Half Hour of Music with marked success last year, and Wilson B. Taylor of Berkeley, tenor, who finds the high C of *Salve di mora* as easy as any note in that famous song, completes the interesting list of singers. Miss Winifred L. Decker and Mr. Pasmore will accompany.

Warren D. Allen, organist of Stanford University, will render the following excellent program in the Memorial Church tomorrow (Sunday) afternoon at 4 o'clock: *Prelude and Fugue in C minor* (Bach); *Chant Negre* (Kramer); *Bridal Song* (Goldmark); *Prelude VIII* (from "The Well-Tempered Clavichord") (Bach), transcribed by Edward Shippen Barnes; *Finale in D major* (Lemmings). There will be no recitals during examination week, on Tuesday, June 14th, and Thursday, June 16th. On Baccalaureate Sunday, June 18th, there will be no recital in the afternoon, but there will be a sacred concert in the evening, at which the University organist will be assisted by visiting soloists. Recitals will continue as usual through the summer quarter, beginning Sunday, June 25th.

Alice Frisca scored a decided artistic triumph at a concert in Newark, N. J., recently, of which the following extract from the Newark Evening News of May 22d is ample evidence: "Miss Frisca aroused admiration of her talents by her performance of Chopin's waltz in A flat and Liszt's *Liebestraum* and second Hungarian Rhapsody, and his transcription of Schubert's song, *Hark, Hark, the Lark*. Her technical qualifications enabled her to set forth the contents of her composition with facility and clearness. She produced a firm tone, often singing in quality, which she colored intelligently. Her command of dynamics was effectively employed in the Liszt Rhapsody. Her interpretative ability and capacity in expressing the emotional qualities in the music helped to give distinction to her performances."

Benjamin Liederman, the well-known cantor and tenor, sends us the following clipping from an Eastern paper which will prove of interest to our readers:

Emil Ledner, Caruso's manager for many years, is publishing the life of the tenor serially in the Berliner Tageblatt. In a recent number he relates that once while they were in Hamburg during a concert tour, Caruso came to him with the request that he be taken immediately to the synagogue. Ledner was dumbfounded but le roi l'a dit. It was Friday afternoon, and the synagogue was packed. Caruso stood in breathless silence. It was evident that nothing was escaping his attention. When they came out, Ledner said: "Really, my curiosity can no longer be restrained. What took you there?" Caruso replied in a tone that indicated that he was a trifle annoyed: "What took me there? I never fail to visit a synagogue whenever it is possible. I have gone to them in Vienna, Frankfurt-am-Main, Berlin, and particularly to that great one in Budapest. There is something almost marvelous about the way the cantor sings. The 'striking over of the voice,' the starting of a tone—it is impossible to hear this done as the Jews do it. Their solos? They are wonderful." Caruso went back to his hotel and spent hours trying to imitate the leader of the chorus and the soloist he had heard at the synagogue.

Charles Wakefield Cadman, with Margaret Messer Morris, soprano, presented a charming program at the Hollywood Woman's Club on Wednesday, May 31st, when Miss Morris sang the Japanese Cycle, *Sayonara*, in costume. This is one of Cadman's lesser known works, but is one which he declares is the best cycle he has written. Miss Morris also sang two of his exquisite lyrics from *Idylls of the South Sea*, another song cycle rarely presented.

Margaret Messer Morris, the well-known Los Angeles soprano, will present the songs of Anna Priscilla Rischer with the composer at the piano for the special music for the commencement exercises at Cunnock School, Los Angeles, on Thursday afternoon, June 8th. The program will include: *Always One More Dawn* (Rischer); *My Song to You* (Rischer); *Three Shakespeare songs*, *When Icicles Hang on the Wall*, *Mistress Mine*, *Where the Bee Sucks* (Rischer); Margaret Messer Morris, violin obligato by Ruth Bullard.

The Alameda County Music Teachers' Association gave its monthly concert in Ebell Hall, Oakland, on Tuesday evening, May 30th. The program was given by the Berkeley String Quartet, assisted by Miss Elizabeth

Simpson, pianist, and Lawrence Strauss, tenor, who has just returned from a season in New York. The members of the quartet are Antonio de Grassi, founder and director, first violin; Robert Rourke, second violin; Pietro Brescia, viola, and Willem Dehe, violoncello. The concert is open to members of the association and their guests. The program was as follows: Quartet in E flat major, op. 16 (L. Tan Beethoven), the Berkeley String Quartet, Miss Elizabeth Simpson, assisting pianist; songs, *Time o' Day* (Cyril Scott), *Lullaby* (first time) (De Grassi), *Lord Rendal* (Old English), *The Goat* (Moussorgsky), Lawrence Strauss, Thomas Frederick Freeman at the piano; quartet in A minor, op. 41 (R. Schumann), the Berkeley String Quartet.

The Dominican School of Music of St. Vincent's Academy, Vallejo, gave an excellent students' recital at St. Vincent's Auditorium on Tuesday evening, May 23d, when the following program was excellently interpreted by a number of well-trained students: *Wedding March* from *Midsummer Night's Dream* (Mendelssohn), Alta Le Duc, Helene Phillips; *Scotch Poem* (McDowell), Papillon (Lavalee), Adrienne O'Boyle; *Rondo Capriccioso* (Mendelssohn), Tarentelle (Heller), Alta Le Duc; *Prelude, C sharp minor* (Rachmaninoff), Agnes Howard; *Berceuse* (Von Wilm), Rosaria McCauley; *Scarf Dance* (Chaminade), Glorinne Watts; *Tarentelle* (Korngoff), Pas Das Amphores (Chaminade), Helene Phillips; *Under the Leaves* (Thome), Margaret Kirwin; *Caprice Espagnol* (Wachs), The Swallows (Gabbarta), Mary Leary; *Idilio* (Eack), Dorothy Kiehlty; *Arabesque* (Wrangell), Emma Herbert; *Le Kangourou* (Wachs), Alice Johnson; *Fan Fare Militaire* (Asher), Helene Phillips, Agnes Howard.

Myrtle Harriet Jacobs, a very talented ten-year-old pianist and pupil of Joseph George Jacobson, gave a recital at the Hill Opera House in Petaluma on Monday, May 29th, achieving a great success both artistically and financially. She was assisted by Laura Filer Griffing, a clever violin pupil of William F. Laria, and a little vocalist who calls herself the "Young Tetravini." The Petaluma Argus had this to say regarding Miss Jacobs: "Her little fingers actually flew and she played as if inspired. Her execution, for her little hands, is wonderful, and her memory marvelous. She has strength far beyond her physical capability, and she rendered each number in a charmingly delightful manner, showing a complete understanding of the work of the composer and a knowledge of music and technique that few adult artists possess. One of her numbers was an original composition by her teacher and dedicated to her—*Grandfather's Clock*. It was quaint and attractive. The unique and charming evening will long linger in pleasant memory."

Sam Rodetsky, another remarkable fourteen-year-old pupil of Joseph George Jacobson, who lays claim to future recognition, gave a recital at the Edison School and played at a radio concert on Tuesday, June 6th, arranged by the San Francisco Community Service.

The California Male Quartet, Carl Edwin Anderson, director; Hugh Williams, first tenor; Carl Anderson, second tenor; Lowell Redfield, baritone; Henry L. Perry, bass, and Mildred Randolph, accompanist, and Ernest Paul Allen, violinist, gave the regular Half Hour of Music at the Greek Theatre of the University of California last Sunday afternoon, June 4th, when the following program was presented with excellent artistic results: *Madrigal* (H. J. Stewart), Evening (Abt), Annie Laurie (Scotch); *Solenne* in quest Ora (Verdi), duet by Williams and Perry; *Caprice Viennois* (Kreisler), Tam-bourin Chinois (Kreisler), Mr. Allen; *The Long Day Closes* (Sullivan), Absent (Metcalfe); duet, *Calm as the Night* (Götze), Messrs. Anderson and Redfield; piano solo, *Chromatic waltz* (Godard), Miss Randolph; *La Spagnola* (Di Chiara), Love's Old Sweet Song (Molloy), Sextet from Lucia (Verdi) (arranged for male quartet).

Len Barnes, the excellent Australian baritone, who left for England last Monday after creating for himself an enviable reputation in the bay cities during the last two years, when locating here upon arrival from New Zealand, was the guest of honor at a farewell reception tendered him by the Quartet of Notre Dame des Victoires, consisting of Flora Howell Bruner, soprano, Pearl Hossack Whitcomb, contralto, Harrison Coles, tenor, and Len Barnes, baritone, with Raymond White, organist, at the Arrillaga Musical College, 2315 Jackson Street, on Thursday evening, June 1st. An excellent program was enjoyed and rendered with fine taste and musicianship by the members of the quartet. Many artists and musical people of prominence were in attendance.

Imogen Peay, the successful young San Francisco pianist, who appeared during the past season as accompanist to Helen Stanley throughout the distinguished diva's transcontinental tour, which included this city, is visiting her mother here. Miss Peay was also accompanist for Alice Nielsen, and before coming to the Coast at this time she was the guest of Mme. Nielsen (Mrs. Leroy Stoddard) at her home in Bedford Hills, New York. On July 15th Miss Peay will join Mr. and Mrs. George Hamlin at Lake Placid, in the Adirondacks, where she will be their guest until September. During that time she and Hamlin will give some recitals at the Lake Placid Country Club. During September Miss Peay will be the guest of Mr. and Mrs. Loudon Charleton (Helen Stanley) in the Berkshires.

(Open-Air Opera—Continued from page 1, column 4)

be greatly patronized as it is to Mr. Merola. Indeed, it is more important. For Mr. Merola will be able to continue his work and obtain opportunities in other parts of the country or the world, but California, if it does not rise to this opportunity, will have to wait a long while before another such chance presents itself. Therefore, it is necessary for all of us to work together toward the success of this enterprise. It should not be difficult, for even your most enthusiastic anticipations inspired by reports of those who attended, will be realized when you witness these performances. After the publication of this edition, in which we unfortunately shall not be able to include a resume of the Carmen performance, there will only be given another production of Carmen on Friday evening, June 16th. So if any of our readers have not yet attended these performances, they will surely never regret if they follow our suggestion and be among those present on this occasion. We shall review the Carmen and Faust performances in our next issue.

CALIFORNIA THEATRE ORCHESTRA

The California Theatre Orchestra has recently been given distinction by the appointment to its director's stand of a musician of training, intelligence, wide sympathies, emotional fervor and experience—Gino Severi. Severi's greatest asset is his uncompromising sincerity. He forgets everything in his sole endeavor to bring out the finest details and emotional effects from a composition. He is known to San Franciscans as "the pioneer of good music in motion picture houses." Therefore, it is fitting that he should be conducting San Francisco's largest theatre orchestra—that which is maintained at the California.

Severi locates the public desires in music in the safe land of the thoroughly explored and the known. His theories are simple and are based on many years' experience as soloist with Alfred Hertz, conductor of the San Francisco Symphony. Severi proceeds like a logician from the known to the unknown. He does not throw his hearers at once into the midst of the turgidities of modern harmonies. He gives them melody, constant harmony and untroubled rhythm. It will be found that in every audience, such as that which fills the California Theatre every Sunday morning, there are all kinds of music lovers, from patrons of symphony to admirers of OrNSTEIN and FRIML. The latter represents a lawful and decent compromise between the two extremes. The most stern of Brahms' adores can find no fault with Friml, or Sullivan, or Souza, or Straus (the "Chocolate Soldier" man), or Strauss (the waltzer).

For instance, Severi's program for the concert at the California Sunday morning at eleven contains Fucik's wonderful concert march called "Kinizsi." This number is not often found on concert programs, due to the fact that there is a limited number of copies of the orchestration in this country. Other numbers on the program to be conducted by Severi are Dvorak's ever-popular "Largo"—the second movement of his "New World Symphony;" Soro's delightful "Tempo de Gavotte," and Puccini's selections from "La Tosca." The soloist on the program for Sunday morning is the prominent eastbay coloratura, Isabelle Saxon, who will offer Strauss' "Voci di Primavera." Following the soloist, Severi will offer Wagner's powerful overture to "Rienzi."

HELLER TO INAUGURATE NEW CONCERT HALL

The Arcadia dance pavilion, Eddy street at Jones, is to be remodeled into a great music hall similar to the New York Hippodrome, the Olympia in London and the Folies Bergere of Paris, according to the announcement of Abel Ortiz, its owner. Ortiz contemplates an auditorium on the order of an arena with a seating capacity of more than 3000 and with stage accommodations suf-

ficiently large to produce gigantic spectacles, pageants, pantomimes and art fetes. It is also his purpose to present famous artists and musical organizations in recital and concert, as well as to stage athletic and arenic exhibitions and contests.

Popular Sunday morning orchestral concerts to be given weekly are also embraced in Ortiz' plans. As a forerunner to these will be two concerts to be given under the direction of Herman Heller on Sunday morning, June 11, at 11 o'clock, and on Monday afternoon, June 12, at 2:30 o'clock. Ortiz has a dual purpose in offering these concerts as the first attractions under the policy of the new Arcadia. First it will give the Shriner guests of the city an insight into the music life for which San Francisco is famous. Secondly, it will give the admirers of Herman Heller another opportunity to hear the popular conductor at the head of an orchestra of symphonic proportions and caliber.

Heller has planned two splendid programs for the occasions and has gathered together an orchestra of sixty-five of the best musicians of the city. The soloist of the concerts will be Madame Elfrieda Wynne, the eminent soprano.

DE VALLY'S PUPILS IN ANNIVERSARY PROGRAM

A group of young singers who are preparing themselves for operatic and concert careers under the guidance of Antoine de Vally, appeared at Mr. De Vally's studio on Baker street, before an invited audience, on Friday evening, May 26th. They were received with acclaim, their performances being conspicuous for extraordinary dramatic quality, style of interpretation in the one really authentic way. Without exception they proved the worth of Mr. DeVally's training. He has the skill as well as the art of imparting to vocal students the technique of the operatic and concert stage.

Monsieur Theo. Marc, cellist, late from the Concerts-Colonne of Paris, was the guest of honor of the evening and played several compositions with brilliant qualities. Miss Sally Osborn, pianist, played a Nocturne by Chopin, to the delight of the audience, and was also a skillful accompanist for Mr. Marc and the pupils. The entire program was as follows:

William Kincaid, basso—The Sword of Ferrara (F. Field Bullard). Miss Beatrice V. Dowd, lyric soprano—(a) Villanelle (Eva Dell'Acqua); (b) Pale Moon (an Indian love song) (F. Knight Logan). Theo Marc, cellist—(a) Arlequin (Popper); (b) En revant (Le Maire). Mrs W. K. Harnden, lyric soprano—(a) Berceuse de Jocelyn (Benjamin Godard); (b) Si vous l'aviez compris (with cello obligato) (L. Denza). Elmer Beckstrom, tenor—(a) O Sleep, Why Dost Thou Leave Me (from Sem-ele, 1743) (G. F. Handel); (b) Thou Art So Like a Flower (G. W. Chadwick). Madge DeWitt, mezzo soprano—(a) O Love, of Thy Might Let Me Borrow! (from Samson and Delilah) (C. Saint-Saens); (b) Till I Wake (Amy Woodforde-Finden.) Trio—Beatrice V. Dowd, soprano; A. DeVally, tenor; W. Kincaid, basso—Romeo et Juliette, third act (Ch. Gounod).

The following guests attended:

Messrs. and Mrs. Charles Barrett, Elmer Andreuccetti, Lloyd F. Chase, William Kincaid, Eugene Lee, John C. Manning, Wallace L. Kibbee, Ceril Hess, W. K. Harnden, Theo Marc, George Dowd, Misses Kathleen Hall, M. Crane, Beatrice Harnden, Sally Osborn, Clementine DeVally, Madge DeWitt, Beatrice V. Dowd; Messrs. Hon. Jules Simon, Belgian Consul; Charles Manwaring, Edward McKenna, Charles A. Quitzow, Elmer Beckstrom, Raymond DeVally, Wallace Kibbee, Jr.

Miss Aileen Murphy will present a group of piano pupils in a program of unusual interest to be given at Hotel Whitecotton, Berkeley, on Friday evening, June 9th. The participants will include both San Francisco and Berkeley students from Miss Murphy's class. The following will take part: Harold Essner, Elaine Seaton, Stuart Barnett, Jane Whelden, William Wingate, Rachael Van Winkle, Gene Essner, Isabell Anstey La Von Harris, Mary Van Winkle, Dorothy Essner, Julia Bauman, Elaine Lowell, Edna Schestedt, Lucile Van Winkle, Maxine Moon, Dorothy Kuhlmeier, Freda Schoeppe, Dorothy Hanson, Weston Benner and Betty McInerney.



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INVITATIONAL RECITALS IN LOS ANGELES

On Friday afternoon June 2d, Barker Bros. of Los Angeles inaugurated a series of four invitational concerts, when five of the leading artists of Los Angeles were presented in recitals in the Barker Bros.' auditorium. Henri La Bonte, well-known tenor, appeared Friday afternoon, June 2d, in a program of unusual charm. Henry Symmonds was at the piano. On Friday, June 5th, Sol Cohen, violinist with Margaret Messer Morris, soprano, will present a joint recital in which they will feature a program of beautiful new compositions. One interesting group will be three songs of Charles Wakefield Cadman's, with the violin obbligato played by Sol Cohen. On Friday, June 16th, Gertrude Cleophas, the splendid pianist whose work has been so well received here this season, will give the entire program, and on Friday, June 23d, Melba French Barr, soprano, with Lorna Gregg at the piano, will present a recital of American composers. These recitals are invitational, and will no doubt be enthusiastically received by the hosts of admirers of the splendid artists presented.

ALCAZAR

Getting Gertie's Garter, a bit of comedy which might well have been the work of some French playwright, but which really comes from the collaborated effort of Wilson Collison and Avery Hopwood, will be produced by the Alcazar as its next attraction, beginning Sunday matinee, June 11. Certain New York critics were abashed at the daring displayed by the dramatists in their creation of unique situations in this cleverly constructed play, and predicted that it would never hold the boards in its original unexpurgated form. But, strange to say, it was not deleted in any manner, and all of the original dialogue will be found intact when it is given its local presentation. The reviewers have agreed that, while the piece occasionally oversteps the confines of strict conventionality, it is nevertheless the best sort of entertainment, and provocative of laughs galore. Gladys George and Dudley Ayres will be seen in the leading roles with a strong supporting cast. Conscience, an exceedingly dramatic offering, in which the Alcazar players are appearing to the best possible advantage, is being well received this week.

DR. H. J. STEWART'S BIRTHDAY PROGRAM

We take pleasure in quoting the following interesting article from a recent San Diego daily paper: There was an unusually large audience at the Spreckels organ pavilion yesterday afternoon, when Dr. Humphrey J. Stewart gave a program of his own compositions at the request of some of his friends, in celebration of his birthday. The program contained several pieces which have become established favorites at these recitals, such as the ballet music from Gold, the Bells of Aberdovey fantasia, and the overture to the opera, King Hal. One of the pieces was played for the first time. The last movement from a Sonata for the organ, founded on Oliver Wendell Holmes' poem, The Chambered Nautilus. The whole Sonata, in four movements, is on the press, and will be ready in a few weeks. Dr. Stewart was the happy recipient of many beautiful floral tributes, and he was kept busy receiving the congratulations of his friends. The handsome silk flag, presented to Dr. Stewart last summer by the city of New York, was a prominent feature of the stage decoration.

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VOUGHT ARTISTS HEARD BY RADIO

The Bulletin recently reported the following excerpt concerning a concert which Madame Vought presented over the radio station from the Fairmont Hotel last week: One of the most delightful concerts ever staged on the Pacific Coast was given last night from KDN, the Bulletin's Fairmont Hotel station, operated by the Leo J. Meyberg Company, when Mme. Stella Raymond Vought's concert artists were heard in a program of vocal and instrumental selections. Those who appeared were: Mme. Vought, Mme. Florida Parrish-Moyle, soprano; Mme. Lizeta Kalova, Russian violinist; and Estelle Drummond Swift, pianist. All are well known to the San Francisco musical colony having appeared in various concert events at the Fairmont Hotel and elsewhere.

Mme. Kalova has been prominently identified with Washington and New York musical affairs, and is considered one of the best violinists in the country. Her program last night was enjoyed by thousands of radio fans the length of the Pacific Coast. Mme. Parrish-Moyle's voice was a radio treat, and the instrumental offering of Estelle Drummond Swift was one of the charming presentations of the radio season. A return concert will be given by Mme. Vought, at which the Jenny Lind trio will be heard—one of the leading society musical aggregations of the Coast. The date will be announced later.

Significant Music

By ROSALIE HOUSMAN

When I just planned my American talks for the New York Board of Education, I was surprised to find so little real piano music known by the different stores and pianists I spoke to. There is a lot, almost too much teaching material of all sorts, good and bad, but so little which was worthy of a place besides MacDowell, Foote, Griffes, or Carpenter. In my disappointment I turned to my good friend, Wm. Coghill, of John Church, and asked his advice. What a joyful surprise I had when he told me what a big field there was, and how all the publishers were contributing, only the public didn't know of it. Mr. Coghill sent me the best his firm has issued; a very high standard, and upon investigation I found much more which was up to now, unexplored territory to me. So let me point out the high spots.

The Church firm are publishers of exclusively American music. On their lists you will find the names of the newer talents, whom they are proud to help. I called your attention to the publication of Harold Morris' Sonata, twice heard on this season's programs, and they have also issued two shorter pieces of his, The Dolls' Ballet and an Etude Impromptu. Though naturally of lesser importance, they bear the imprint of his unmistakable talent, which is so thoroughly understanding of the keyboard. They are well balanced, charming pieces, the former more effective technically, and bulky good stuff. They deserve a place on any program. Then there are some interesting things of Fannie Dillon's (she is from Los Angeles, I am told), so we have a double reason to be proud of her musically; they are dedicated to Josef Hofmann and two, I believe, were in his all American program. This is certainly not music for the amateur to play; it is very difficult, has the big snap of the open, which I, as a Californian, know and appreciate, and besides takes excellent advantage of the third (the sustaining) pedal. She called the series Melodic Poems of the Mountains, and all four are worthy of attention. I prefer personally Heights Sublime and Harp of the Pines, but I feel certain that the other two, Birds at Dusk, and Brooklets, will find friends, too—Hofmann, not an American, plays two—how many will be on our native pianist's program, and when?

Irene Meussdorffer

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Beryl Rubenstein, a sterling young chap, and who has played frequently here with much success is the composer of Four Fantastic sketches and a Suite Romantique in three parts. Carl Fisher, who issues these, have published songs of his before, which were good music. Referring first to the Suite—it begins with a Ballade on broad and expressive lines. It sounds well and has a splendid bass melody, of dramatic power. The Pastorale is a mood picture, pastel shades, and delicate tints; an excellent contrast. I prefer the final movement, Allegro, with its restlessness and urge and underneath it an conscious of endless rush of the sea.

The four Fantastic sketches are totally different. The Mau in the Moou is certainly individual and makes curious demands on the performer. I suspect a close study of modern France is back of it, with its glissandos. I'll bet, though, that audiences will redeem it when it is well played. The Conversation Amoureuse is a study in double notes for both hands, a good tough one to dig out; the Guitarre, a brilliant scherzo and a very devil to play, and the last is Uncle Remus, with fascinating negro rhythms and effective chords.

Schirmer's contribute several things of importance, none more interesting than Serenata de la Noche by R. Ferrell Burks. Its color and rhythms are Spanish; coquettish and capricious and most effective. The only thing not Spanish is the composer's name, but such a trifling discrepancy need not hinder us from enjoying this attractive music. There is also Godowsky's piano arrangement of the Star Spangled Banner, which he has made as difficult as possible, and so it will be out of reach to the average pianist. But for those who can play it, it certainly will be worth learning. Edwin Hughes, concert pianist, and teacher of first rank, has made a concert paraphrase on Strauss' Wiener Blut Waltz which is an effective concert piece, enormously difficult, and ought to please every ambitious pianist. It is playable, when you have Hofmann's technic and Moiseiwitch's sense of rhythm. Try it; you'll believe me, I am sure! or maybe you will prefer one of Horace W. Nicholl's twelve concert preludes and fugues. They show an enormous amount of technical knowledge, are good effective piano music, yet are too labored to be entirely spontaneous. I prefer a little set of Mortimer Wilson's, called In Georgia, published by the Bryant Music Co. These four sketches bear the stamp of honesty and spontaneity and below it is the sound, sane musicianship of one who knows his metier. When one finds things as splendid as these, and other things of Mr. Wilson, which he has played for me, you, too, will appreciate that American piano music is real and vital—and well worthy of a place in the sun. Here is melody, a logical sense of form, which eliminates every unnecessary note and real joyous sense of humor. I'll have occasion to mention Mr. Wilson again; he is one of the very few names we should remember and treasure.

Or take these last two works, issued also by Fischer, which I wish to include, a Theme and Variations of Ethel Glenn Hier, and Water Colors by our daredevil Leo Ornstein. The former is a serious, deeply felt work, on a rugged theme in octaves; there are eleven variations, some freer than others; all worthy of serious consideration and study. Miss Hier is an excellent pianist, thoroughly conscious of the possibilities of the instrument—and paints broadly, daringly, on a large canvas. She has harmonic as well as rhythmic freedom; it is a pleasure to meet with her music. Personally, she is quiet and unassuming. I knew her when we both were with Mr. Rothwell, as we now both are with Bloch. I salute her as one who has a message and who knows how to present it, and also the Fischer firm, who published this work for her, and for us.

Ornstein is less "wicked" apparently in these six sketches than he has been in the past. Perhaps a lot of his former wildness was pose, conscious or otherwise. Here is this collection, while we have harmonic liberties, and unusual rhythms, they seem more tempered and far more interesting than many things which I know of his earlier works. One can quite safely recommend them and they will be worth hearing. Ornstein is, I feel, a very big, expressive talent, but he is still, at times, atavistic and one doesn't always want such savage sounds as his Poems 1917 and such have been.

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CECILIA ARRILLAGA, the well known San Francisco pianist, and Dr. Warren B. Allen, violinist, will give an hour of music at the Rockridge Radio Broadcasting Station on Wednesday, June 14th. Miss Arrillaga is already familiar to thousands of music lovers by reason of her many successful public appearances. Dr. Warren B. Allen is an excellent violinist, exhibiting a fine tone and facile technic. He served as captain with the American Expeditionary forces in France and was known at the front as the Argonne Fiddler. It is of interest to know that the viola he uses was presented to Joseph Burke by Jenny Lind. The program will be as follows: Romance from Concerto in D minor, op. 22, No. 11 (Wieniawski); Hymn to the Sun (Rimsky-Korsakov); Aria (J. S. Bach); The Old Refrain (Fritz Kreisler); Dr. Warren B. Allen; Nocturne, F sharp minor, op. 15, No. 2 (Chopin); Seguidilla (Albeniz); La Dance (Debussy); Cecilia Arrillaga; Ave Maria (Schubert-Wilhelm); Serenade (Pierne); Dr. Warren B. Allen; Shadow Dance (MacDowell); Graziella (Santiago Arrillaga); Cecilia

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VOL. XLII. No. 12

SAN FRANCISCO, SATURDAY, JUNE 17, 1922

PRICE 10 CENTS

MYSTIC SHRINERS CAPTURE SAN FRANCISCO

Music and Color Predominating Features of Parades—Eighty Unusually Fine Bands Dispense Melody in Well Selected Programs at Civic Auditorium and on Public Squares—Half Million Visitors Pack Principal Streets and Shopping District—Greatest Convention Ever Held Anywhere in the World—Decorations Unusually Artistic and Plentiful.

By ALFRED METZGER

While the Shriners' convention does not come, strictly speaking, within the province of a music journal's attention, nevertheless it would be rather indelicate and even inhospitable to permit this opportunity to pass without commenting briefly upon the brilliant events that characterized the greatest assemblage of visitors San Francisco has ever entertained. From all sides we hear of the truly generous and whole-hearted manner in which the guests of the city were received by everybody. Professionally, we could not help but compliment Gerald Dillon, the efficient press representative, upon his truly magnificent handling of the responsible advertising end of the great event. It simply could not have been done any better. It has been years since we have seen as fine parades and pageants as those given under the auspices of the Shriners. Furthermore, we have never witnessed a parade in the United States that introduced so many excellent bands as we heard last Tuesday morning.

This again proves our contention that frequently amateur organizations surpass professionals, because they bestow upon their work a sincerity and enthusiasm which a professional who regards his remuneration of more importance than his love for the art can not contribute. And we heard in that colorful and impressive parade of Tuesday a number of first-class bands whose playing showed vim, rhythm and inspiring ensemble. Also most of the marches played were of the better quality and sounded pleasant to fastidious ears.

The parade in itself was one of the finest, most brilliant and best handled spectacles of its kind we have ever seen. The beautiful colored uniforms, the precise and exact uniformity of marching, the order and discipline that prevailed throughout, and the smoothness with which the entire affair proceeded combined to leave a pleasant memory, and the Shriners have reason to feel proud of the deep impression they have left upon this community.

We are informed from authoritative sources that eighty bands participated in this parade. Considering the fact that the procession required two hours in passing a certain point, and that most of the parade consisted of bands, this statement seems to be based on facts. Among these eighty bands there was hardly one that could be regarded as unmusical, unless it were the Oriental bands; but in this case it is the character of the organization and the instruments used that conflict with our Western conception of musical proprieties. The musicians were certainly most competent.

In addition to appearing in parades and pageants, these bands gave regular concerts throughout the cities in various parks or plazas. Multitudes assembled to enjoy programs interpreted in excellent fashion, and this is one of the reasons why this Shriners' celebration should be mentioned in the columns of a serious music journal. We understand that the principal object of this great organization is to entertain, and surely any organization that makes use of so much good music in its method of entertainment is worthy of hearty respect and encouragement. We are greatly pleased that this convention proved such a huge success, and that both guests and hosts have reason to feel happy.

Our California climate did not entirely do us credit on this occasion, for on Tuesday—the day of the big parade—there appeared Jupiter Pluvius and disputed our contention that sunshine is the predominating factor in our summer climate. Once more we heard that familiar phrase that "during forty years it has never rained at this time." And the visitors appreciated the humor of the situation, for they made use of it in the parade, where the chanters good naturedly joshed the California climate. But neither the paraders nor the masses assembled on the streets cared whether it rained or not. They insisted to regard it as a mist, and while we took the chanters' joshing about the climate in the spirit in which it was offered, could not help but smile when we heard another group of chanters sing: "How dry we are." They surely could not complain about any dryness.

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GREAT PRODUCTIONS OF CARMEN and FAUST

Martinelli Displays Fascinating Vocal Art as Don Jose and Faust—Vicente Ballester's Smooth and Finely Placed Baritone Heard to Great Advantage as Escamillo and Valentine—Bourskaya as Carmen and Saroya as Marguerite Delight Huge Audiences—Rothiera Suave Mephisto—Merola Directs With Authority and Artistic Finesse

By ALFRED METZGER

The artistic character of the open air operatic productions in the Stanford Stadium at Palo Alto could not be emphasized in stronger fashion than by mentioning the fact that at every additional performance the audience increased by several thousand people. Although Wednesday evening, June 7th, was foggy and wet in San Francisco, and even down the peninsula as far as Menlo Park, the large crowd that attended the performance of Carmen found that Palo Alto was outside the fog belt, and the evening there was mild, a clear moon lending enchantment to the scene. Even though the trip consumed considerable time, no one regretted having gone to the trouble of attending, for the performance was surely one of the finest ever given here from an artistic standpoint, and the most ambitious from the standpoint of magnitude and numbers employed in chorus and orchestra as well as the richness of costumes and originality of scenery.

We can not bestow too much credit upon the enterprise and energy of Gae-

put as much force behind his voice and action, as he did on the first night. Consequently he succeeded in giving us some excellent bel canto singing, and we have never heard the flower song in Carmen sung with such excellent shading and such delightful poetic intelligence as we did on this occasion. In addition to his magnificent vocal interpretation, Mr. Martinelli gave us a splendid histrionic impression of the role, and throughout the performance he sang a Don Jose which will be among those delightful operatic experiences which will always linger in our memory.

The role of Escamillo always seemed to us to be written a little too low for baritone, for which reason occasionally a basso cantante is entrusted with this part. For this reason Vicente Ballester, who is a high baritone, could not possibly bring out the richness of the low tones. But his extraordinarily beautiful vocal organ was heard even in this instance to great advantage, and he sang the Toreador Song with such fine taste and such excellent coloring that the audience simply would not permit him to proceed without a repetition of the aria, something which is very rare on an occasion of this kind. Dramatically, Mr. Ballester belongs among the finest operatic actors before the public, and this recent performance was no exception to his usually sincere presentations.

Leon Rothier as Zuniga added to his well-established reputation by succeeding in giving a rather minor role a greater importance than most operatic artists are able to bestow upon it, for he sang with that exceptional taste and judgment and with that solid vocal art which only the truly distinguished artists are able to employ. Ina Bourskaya in the title role of Carmen revealed a mezzo soprano voice of exceptional beauty of quality and flexibility. This was specially true of the high and low tones. In the middle position, however, Miss Bourskaya's voice does not seem to sound sonorously. Her Carmen belongs to the refined and artistically finished category. She does not exhibit the temperament which the American public as a rule enjoys. Nevertheless, she has the correct conception of the role, for Calve, who is regarded as the outstanding authority for this role, also gave it an element of calmness and shunned any displays of too predominant vitality. We do not question that most musical people will enjoy Miss Bourskaya's Carmen because of its sincerity, artistic interpretation, vocal charm and last, but not least, the artist's personal attraction.

Bianca Saroya sang the role of Micaela in fine, clear voice and with unusually careful phrasing exhibiting splendid legato singing and careful accentuation. Constance Reese proved herself thoroughly competent to fit in such excellent company, and her delightful lyric soprano voice sounded fresh and true. We were exceptionally glad to note that Giordanna Strauss, in the role of Mercedes, showed that fine warmth and lusciousness of quality in her flexible contralto voice which we had reason to admire before. She sang artistically and with the finish of the experienced artist which she is, and delighted everyone both in her solo passages and during ensemble numbers.

As before, chorus and orchestra added to the fine ensemble of the production, and everyone who attended immediately became a walking advertisement because of his or her enthusiasm.

(Continued on page 2 column 1)



KAJETAN ATTIL

The Distinguished Bohemian Harp Virtuoso and Pedagogue, Who Appeared in Numerous Concerts Throughout California Last Season, and Who Has Again Signed Up as Solo Harpist of the San Francisco Symphony Orchestra for Next Season

Cushman has been very successful with her pupils, a number of whom have developed into excellent young soloists and teachers.

Louis Persinger, who for several weeks was seriously ill from pneumonia, is now on his rapid way to recovery. In another week or two he will be able to resume his violin work again, and no doubt will get ready for the Chamber Music Society's Eastern trip. Mr. Persinger was compelled to refuse an offer from the Cornish School in Seattle to take charge of a master class during July, on account of his resumption of rehearsals for the Chamber Music Society. All who know Mr. Persinger either personally or through his artistic and pedagogical efforts will rejoice to hear of his recovery.

tano Merola that made these open air musical performances possible. His proficiency as conductor becomes more and more apparent as you follow him in the various presentations. It is no easy task to control so large and unwieldy an orchestra and chorus while at the same time endeavoring to follow the individual conceptions of the soloists. The fact that Mr. Merola is always dominating the production proves beyond a doubt his unquestionable fitness for this difficult task. He certainly has made a name for himself, and we do not doubt that his success will lead him to further opportunities in his chosen field.

We thoroughly enjoyed Giovanni Martinelli in the role of Don Jose. No doubt having become used to the acoustic properties of the amphitheatre, he did not

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TWENTY-FIRST YEAR

LOS ANGELES BUSY THIS SUMMER

Since the Pacific Coast Musical Review has persistently endeavored to arouse the musical public and profession of California to the necessity of utilizing its beautiful summer months for the purpose of giving an impetus to musical activities during what used to be the dull time of the year, we greet the awakening of Los Angeles in this direction with particular pleasure. Gaetano Merola, with his brilliant open-air operatic spectacles of *Pagliacci*, *Carmen* and *Faust*, which will close this week with a final performance of *Carmen* on Friday and one of *Faust* on Saturday, has shown San Francisco how to do such things. A conservative estimate would enable us to say that when the season is concluded over thirty thousand people will have attended the Stanford Stadium music festival. In Los Angeles they also called for the services of a San Franciscan, namely, Alessandro Bevani, who is down there now to rehearse and prepare a production of *Carmen* for the Hollywood Bowl. Whoever is in charge of the publicity department of this event, which promises to be unusually artistic and spectacular, is making a grave mistake by stating that the management is "ready to start staging the first great out-of-doors operatic spectacle since *Aida* was given at the base of the pyramids thirty years ago." This is an absolutely erroneous contention. In the East there have been presented many great outdoor operatic festivals since that time, and Mr. Merola just concluded the biggest spectacle of its kind ever given anywhere, for it included FIVE performances representing THREE operas, while everywhere else only ONE opera has been given. The great mistake made by many press agents is to utter such glaring falsehoods that the public does not believe them at all, and this is largely responsible for the indifference of the public toward great musical events and artists which are being extravagantly exploited by advance notices. So much stupid exaggerations have been broadcast that people have become absolutely skeptical.

There is another even more ambitious and worthy enterprise now in progress in Los Angeles. It is the presentation of a series of popular summer concerts by the Philharmonic Orchestra of Los Angeles in the Hollywood Bowl. Now this is REALLY the first time on the Pacific Coast that popular symphony concerts are being

given in the open air on an extensive scale, and since it is the purpose of the management to seek the services of Alfred Hertz, it will also be the first time that a symphony concert of standing will direct a series of legitimate concerts of high class with a well-established symphony in the open air in the Far West. It will be an experiment well worth watching, and Los Angeles has reason to feel proud to have been the pathfinder in this direction. We were pleased to meet Mrs. Carter of Hollywood the other day when she came here to find out whether it was possible to secure the services of Mr. Hertz. She is an energetic, enthusiastic and wide-awake lady, who has the best interests of Hollywood and music at heart. Such enthusiasm is bound to succeed. And we trust that all those in charge of this event will see to it that in case sufficient financial aid is secured to make the concerts a success they will not stop at half measures, but give the concerts on the same scale and up on the same basis as symphony concerts are given. That is to say, with a full symphony orchestra, with the best musicians, under the direction of the best available conductor, and in the most serious musical spirit. We have sufficient confidence in the musical appreciation of Los Angeles and all the cities within reach of Hollywood that such an enterprise is feasible, that they will gladly furnish the means to go through with it, and that the drive which will begin on Monday to secure the final sums necessary will prove a success. There is a spirit of co-operation prevalent in Southern California which overcomes all obstacles, and Alfred Hertz's presence in Los Angeles during this week will no doubt stimulate everybody to the greatest efforts. We congratulate Mrs. Carter and her associates upon this splendid idea.

There is no necessity to mention the Palo Alto festival on the part of the management of the Los Angeles performance of *Carmen*, if those in charge are jealous of Stanford University. Nor is it necessary to mention the open-air operatic festivals of Harvard and Columbia Universities, if the press agent thinks that to falsely state the Los Angeles production is the first one in thirty years anywhere in the world. But such habits injure the musical game and do more harm than good, for we are sure Los Angeles, with its thousands of intelligent music lovers who have traveled throughout the world, KNOWS that such statements are untrue, and consequently there can not be any talking point about it. Why not concentrate contention upon the FACTS of the production? There must be many worth talking about.

HERMAN HELLER CONDUCTS TWO CONCERTS

Well Known Orchestral Leader Inaugurates New Concert Hall With Two Well Selected Programs and Pleases Music Lovers With His Skill

Herman Heller, who during the last few years has established for himself an enviable reputation as orchestral leader, gave two concerts at the Arcadia, corner of Eddy and Jones streets. The first of these took place last Sunday morning at 11 o'clock and the other Monday afternoon, June 12th, at 2:30 o'clock. Both events attracted music lovers fond of orchestral music who learned to admire Mr. Heller's energetic and forceful style of conducting. An orchestra of sixty-five musicians had been carefully selected by Mr. Heller and the soloist, Elfrieda Wynne, soprano, delighted the audiences with vocal solos.

There is usually the impression prevalent that on festival occasions, like the present one, the time is appropriate to give as many indoor entertainments as possible. We have found this to be erroneous. On the contrary whenever an ambitious local enterprise is contemplated it should be given at a time when nothing else of importance is going on. So we feel that the open-air opera productions in Palo Alto were given at the wrong time and so, we are afraid, the Heller concerts were given at a most inappropriate time. When people have so numerous opportunities to be outdoors and enjoy spectacles on the streets, they are not inclined to quietly sit down inside a theatre and pay money to be entertained. For this same reason theatres are not doing any big business at times when parades and outdoor celebrations are the order of the day.

And so the attendance at the Heller concerts was not as large as it would have been had there been nothing else to detract public attention. Mr. Heller had selected an excellent orchestra and he directed the programs with his usual vim and spirit. The programs were compiled with due consideration of the public's taste, without making concessions to cheapness. There was melody and rhythm prevalent throughout and the

dash and vitality of the interpretation was in thousands of the audience. Miss Wynne's singing, applause for her excellent vocal performance and the high with which she interpreted the various dramatic possibilities. The entire concert was a really enjoyable one both on occasions. The two programs were as follows:

Sunday morning—Marche, Suite (Tchaikovsky), Waltz, Danube Leger (Fuchs), To A Wild Rose (Mazur), Love's Dream After the Ball (Chabikov), Prelude, Jaeger (Hungarian Rhapsody No. 2 (Liszt), And. From Un Ballo in Maschera (Verdi), Elfrieda Wynne, Peer Gynt Suite No. 1 (Grieg), Overture to William Tell (Rossini).

Monday afternoon—Marche from Tannhauser (Wagner), The Ball and the Shepherd (Southern Rhapsody (Mazur), Love's Dream After the Ball (Chabikov), Prelude, Jaeger (Hungarian Rhapsody No. 2 (Liszt), And. From Un Ballo in Maschera (Verdi), Elfrieda Wynne, Peer Gynt Suite No. 1 (Grieg), Overture to William Tell (Rossini).

FINE PROGRAM AT ESPLANADE CELEBRATION

An excellent program of musical and literary numbers was presented at the Great Highway on the Ocean Beach during the celebration of the official opening of the Esplanade. One of the greatest features of this occasion was the participation of Giovanni Martinelli, the great Italian tenor, by many considered to be the successor of Enrico Caruso, who is at present making such sensational triumphs with the open-air grand opera production in the Stanford Stadium at Palo Alto. It will be of interest to our readers to know that the services of this eminent artist were secured through the efforts of Kohler & Chase of which firm Leon M. Lang succeeded to influence Martinelli to offer his services to the Mayor of San Francisco for this occasion. Mr. Martinelli received an ovation by thousands of people and he sang as he only can sing. He seemed exceedingly happy to sing for the people of San Francisco.

Another important musical number on the program was the aria from Samson and Delilah interpreted by Mrs. Lillian Birmingham who was at her best on this occasion and shared the honors with Martinelli who expressed himself delighted with her work. Other musical numbers by the Municipal Band, the Feist Trio and appropriate addresses by the Mayor, Emmet Hayden and others delighted the multitude. It was a splendid affair and reflected credit upon those who compiled the program and who assisted in its interpretation.

EVA GARCIA—GRACE LE PAGE JOINT RECITAL

Eva Garcia, pianist, and Grace Le Page, lyric soprano, gave an unusually interesting program at a joint recital in Ebell Hall, Oakland, on Tuesday evening, June 6th. Both artists are exceedingly well liked in the bay cities and during repeated public appearances have proved themselves thoroughly entitled to the admiration of their friends. Their program on this occasion was selected with the utmost taste and discrimination and their artistry again was prevalent throughout the rendition of the various numbers. Miss Garcia is a pianist of the finest type, being technically as well as musically proficient in her art. She plays with unusual taste, understands the values of emotional coloring and commands a technique of the highest artistic development. Her interpretations of the classics reveal deep study and thorough comprehension and she surely belongs among our foremost pianists residing here. Her accompaniments also are endowed with the utmost finish and judgment.

Miss Le Page possesses a beautiful, clear and true lyric soprano voice which she uses with intelligence and deep understanding. She sings with traditional conventionality and yet infuses her interpretations with a certain individuality of style that lends each number special charm. Technically she sings with ease and correctness, while her bel canto and legato singing is delightful to witness. In the old classics as well as the more modern songs she shows intellectuality of phrasing and two compositions by Strickland were specially interesting and successful. Both artists were heartily applauded throughout the concert and proved that they pleased their audience thoroughly.

The complete program was as follows:

Carriacole (Sparlatto), The Cuckoo (Jequin), The Waving Scarf (Couperin), Dutch Dance (Beethoven), Eva M. Garcia, Vissi D'Arte (Puccini), La Girometta (Sibella), Caro Mio Ben (Giordani), Grace D. Le Page, Impromptu Aida (Chopin), Waltz C-sharp Minor (Chopin), Study C Minor (Revolutionary) (Chopin), Eva M. Garcia, L'Enfant Prodigue (Debussy), Le Papillon (Fourdrain), Ariette (Vidal), Chere Nunt (Bachelet), Grace D. Le Page, Serenade (Albeniz), Melodie (Dal Young), Rhapsodie No. 12 (Liszt), Eva M. Garcia, Serenade (Strauss), Charity (Hageman), The Soldiers' Bride (Rachmaninoff), In a Gondola (Alice Barnett), (San Diego Composer), Ma Lili Bateau (Strickland), Mornin' on ze Bayou (Strickland), Grace D. Le Page.

Eilly Ney, whose first American tour last year was one of the outstanding successes of the season, will return to the United States in the early fall to continue concertizing under the management of the International Concert Direction. The famous pianist is already heavily booked for next season, her tour to reach the Pacific Coast some time during December. Mme. Ney's summer in Europe has not been an idle one. On April 27th she played to a sold-out house in Hamburg, repeating her success later in Aachen and in three recitals in Bonn. After concerts in Wiesbaden and Frankfurt, Mme. Ney played at the Beethoven Festival in Bonn, on May 23rd, 24th and 25th, leaving on May 26th for a tour of ten Swiss cities. She will be the soloist at the Brahms Festival in Munich on June 15th and 16th.

Gossip Among Musical People

Miss Aileen Murphy, the brilliant young violinist and teacher, introduced a number of her pupils in a piano recital which took place in the Hotel Whitecotton in Berkeley on Friday evening, June 9th, and during which the following extensive program was effectively interpreted: Part I—The Rabbi (Florence Maximi, Harold Essner) Play Ground Franks (Alloverde), Elaine Seaton; (a) Organ Grinders Song op. 39 No. 23 (Tschai-kowsky); (b) Toy Soldiers March op. 39 No. 5 (Tschai-kowsky); Stuart Barnett; The Birthday (Theo. Dutton), Jane Whelden, Grandmother Tells a Ghost Story (Kullak), William Wingate; (a) Rondino (Glier), (b) Dutch Dance (Dittersdorf), Rachael Van Winkle; Allegro (Jos. Haydn), Gene Essner; Sonata op. 55 No. 1 (Kublan), Isabelle Anstey; Folk Song (Schumann), Wild Horseman (Schumann), La Von Harris; Tarantelle (Loeschorn), Mary Van Winkle; Part II—Aragonesa (Le Cid) (J. Massenet) Dorothy Essner; Consolation No. 5 (Liszt) Julia Beauman; Scherzo—B Flat Major (Schubert), Elaine Lowell; Song Without Words, op. 38 No. 2 (Mendelssohn), Edna Schestadt; Le Pappillon (Butterfly) (Lavallee), Lucile Van Winkle; Valse (Nicode), Maxine Moon; Valse Chromatique (Godard), Dorothy Kuhlmeier; On the Sea (Schytte), Freda Schoeppe; Guirlandes (Etude Artistique) (Godard), Dorothy Hansen; Etude for Left Hand (Pirkhert), Valse op. 18 (Chopin), Weston Benner; Nocturne, F-Sharp Major (Chopin), Polonaise op. 26 No. 1 (Chopin), Mazurka (Godard), Betty Melnerney.

Henrik Gjerdrum presented a number of his piano pupils in the final recital of the season at his studio 2321 Jackson street on Saturday afternoon, June 10th. There were about fifty people in attendance who enjoyed the program very much. The students were assisted by Miss A. Olga Rossi, a most talented singer possessing a rich and beautiful soprano voice. The program was as follows: Banner of Victory March (Fr. von Blon), Alfred and Ernest Esberg; Ding Dong Bell (Spaulding), Einar Wennerblad; Romance (Streabog), Bernhard Gjerdrum; Sur la Glace (Crawford), Claire Weidenmuller; Golden Star Waltz (Streabog), Ethel and Einar Wennerblad; Turtle Dove Polka (Fr. Behr), Vallejo Gantner; Vienese Waltz (Gurlitt), Constance Ramacciotti and Marie Maisoo; Alla Marcia (Rogers), Bessie O'Shaughnessy; Merry Makers (Trio) (Spaulding), Claire Weidenmuller, Vallejo Gantner, Bernhard Gjerdrum; Etude in G Minor (Neupert), Etude in F Sharp (Arensky), Helen O'Shaughnessy; Wedding Day at Troldhaugen (Grieg), Marion Lehner; Etude in A Flat (Wollenhaupt), Marie Louise Charette; O Primavera (Tirindelli), Pleurez, pleurez, mes yeux (Le Cid) (Massenet), The Little Damsel (Novello), A. Olga Rossi, Henrik Gjerdrum at the piano; Simple Confession; (Thome), Constance Ramacciotti; Melody in F (Rubenstein), John Gantner; Berceuse, "Jocelyn" (Godard), Maud Weidenmuller; The Sprite (Scotson-Clark), May Bells (Bohn), Adela Gantner.

Alexander Saslavsky is leaving San Francisco for his annual festival of chamber music. This will be the eleventh season since he inaugurated his series of concerts in Colorado. He will be as usual assisted by Alfred De Voto, the eminent pianist from Boston and the Denver String Quartet. Mr. Saslavsky will return to San Francisco on July 26th to conduct the Little Symphony of the Bohemian Club and then he will return to Denver to continue his concerts. Mr. Saslavsky will return definitely to San Francisco to resume his work for the new season about August 15th and will then re-open his master classes in violin playing and also classes in ensemble.

Rev. Reuben R. Rinder, Cantor of Temple Emanuel, gave an excellent program before the music section of the Western Arts Association on Saturday evening, June 10th. His program consisted of an historical presentation of the development of Jewish music from the earliest Biblical times to the present day with vocal and instrumental illustrations. He was assisted by Lincoln S. Batchelder at the piano. The program included cantelations, prayer motives, improvisation, fixed melodies and the hymn. Mr. Rinder being a serious student and an excellent musician the program was unusually enjoyable and everyone added considerably to his or her knowledge by hearing this instructive event.

Victor Lichtenstein, the excellent violinist and teacher, introduced some of his pupils in an informal violin recital at his studio on Washington street on Friday evening, June 9th. The program consisted throughout of melodious, short, yet representative compositions which were delightfully interpreted. Specially well played was the little quartet consisting of four youthful musicians of about fourteen and fifteen years of age. The entire event proved to give the utmost satisfaction. The accompaniments were splendidly played by Anita Holenberg and Mr. Lichtenstein's daughter Henrietta. This prominent musician and teacher is planning to make these studio recitals semi-monthly affairs next season. Mr. Lichtenstein has just completed the first course of fifteen lessons in orchestral training with his University of California Extension Orchestra. This organization which has improved rapidly and consistently will resume its work during next August. Mr. Lichtenstein expresses himself as being more than pleased with the results he obtained specially as a number of professionals took advantage to join these classes. Mr. Lichtenstein also contemplates giving a course of lectures on Music Appreciation from the Standpoint of the

Amateur. The complete program presented at Mr. Lichtenstein's recent students' recital was as follows: Part I—The Arrival (Chas. Dancla, op. 178, No. 2), Violin Quartet; Grace Luscombe, Susan Cole, Mabel Joost, Alden Besse; Minuet (M. Eichhorn, op. 17, No. 6), Olga Bloesch, (a) Trauerelei (Schumann), (b) Hungarian Dance, No. 5 (Brahms-Hermann), Alden Besse; (a) Ball-t Music from Rosamunde (Schubert-Kreisler), (b) Serenade Andalouse (Papini, op. 100, No. 3), Mabel Joost. Part II—(a) Meditation from "Thais" (Massenet-Marsick), (b) Serenade (Pierne), Grace Luscombe; (a) Ave Maria (Schubert-Wilhelmj), (b) Spanish Dance (F. Rchfeld), Susan Cole, Anita Holenberg at the Piano; Canzonetta (A. d'Amhrosio), Daniel C. Bruner; (a) Cradle Song (Schubert-Zanger), (b) Chorus from Euryanthe (Weber-Zanger), Violin Quartet.

Mrs. Pearl Hossack Whitcomb is enjoying her summer outing professionally at Yosemite Lodge, delighting the guests every evening with her beautiful contralto voice. This means that during a period of two weeks Mrs. Whitcomb will have sung before thousands



MME. STELLA JELICA

The Delightful California Colorature Soprano, who will appear as soloist at tomorrow's Sunday morning concert in the California Theatre.

of people before a sounding board rising three thousand feet behind her and the Yosemite Falls dropping in a booming, turbulent stream in the foreground. Nothing could be a greater inspiration to any artist in this wonder spot.

Miss Evelyn Vore, pianist, of Grinnell College, Iowa, who has spent the past season in San Francisco, made her first public appearance locally on June 3rd at a luncheon of the Denman Alumnae at the Bellevue Hotel. Miss Vore excited much favorable comment on her lovely singing tone in her first number, the fourth Barcarole of Godard, and on her fleetness of fingering and clarity of technic in the Dance of the Elves, by MacDowell. During her sojourn in San Francisco Miss Vore has been enrolled in a University of California Extension Class under Mrs. Suzanne Pasmore-Brooks. At the Denman luncheon Miss Althea Burns, an artist pupil of H. B. Pasmore, sang a group of engaging numbers, arousing especial interest by her perfect enunciation. As the guests expressed it, they "heard every word."

Mrs. Edith L. O'Brien recently presented her pupil, Marion Matthews, at a piano recital. This clever little Miss is but eight years old and possesses unusual talent. Her playing is artistic and intelligent, and shows a musical understanding beyond her years. She showed marked ability in a number in which she accompanied Miss Gladys Walbel, violinist, pupil of Giulio Minetti. Miss Walbel also played Wienlawsky's Romance with depth of feeling and finish, doing great credit to the training of her teacher.

Charles William Warriner and Marie Henrietta Warriner have opened a studio at 545 Sutter Street, and have already endeared themselves to a number of well-known musical people and students. Mr. Warriner was a pupil of the famous Oscar Saenger of New York and of Stephen Townsend of Boston, the latter being director of the symphony choruses of New

York, Boston, Philadelphia and Baltimore. Mrs. Warriner studied with Professor Zilliani, teacher of the great Tomagno. She also specialized in voice production in New York and Chicago. The Warriners have just completed an unusually successful concert tour of the United States. Formerly they had a studio in Greenwich Village. In a program presented before the Business Girls' Round Table at Calvary Presbyterian Church on Tuesday, June 6th, the Warriners introduced a new song entitled Israel, about which the Dramatic Mirror says: "Somewhere, in some music publisher's store room, lies a hitherto unexploited number entitled Israel. It was written by Addison Burkhardt during the stress of the world's war, and is a message of hope from Columbia to a long-suffering people. With proper handling, it could be developed into an official anthem for the Jewish race."

PASMORE STUDENTS PLEASE AT GREEK THEATRE

Despite the threatening weather, a large audience attended the Half Hour of Music in the Greek Theatre of the University of California last Sunday afternoon to hear five singers presented by H. B. Pasmore, and were rewarded by a program of unusual excellence. Miss Lesta Andrews of Richmond, contralto; Ferne de Witt Dettner, recently returned from San Diego; Sara Clary from Honolulu; William W. Clary from Los Angeles, and Wilson Taylor of Berkeley were the singers, and they held the attention of the audience to the end of a long and rather classical program ranging from Mozart to Wagner, by their beautiful voices and intelligent presentation of their numbers.

The chief interest centered in Miss Cary from Honolulu, whose clear soprano and dramatic expression was remarkable in one so young. Ferne de Witt Dettner again won the hearts of her hearers. She always does. Miss Andrews' deep contralto floated out over the vast space with beautiful effect. Wilson Taylor made his first appearance before an audience. His fine, manly tenor was especially good in the high register. Mr. Clary fully demonstrated his right to the reputation he has brought from Los Angeles as a baritone. His voice is brilliant and very dramatic withal. Winnifred Decker will prove to be another young accompanist added to those whom Mr. Pasmore introduced to our musical circles, she being a born accompanist.

CALIFORNIA THEATRE SUNDAY CONCERT

Another excellent concert was given at the California Theatre last Sunday morning on the occasion of the fifth event of the new series under the direction of Gino Severi and the California Theatre Orchestra. Mr. Severi is gaining admirers steadily, and is becoming more and more popular, revealing his inherent qualities as conductor and artist more prominently on every occasion. An unusually interesting program had been prepared for this most recent occasion. It began with a spirited march entitled Kinizsi, by Fucik, into which Mr. Severi succeeded in injecting considerable dash and fire. It was followed by the Largo from Dvorak's New World Symphony, and Soro's Tempo di Gavotte, wherein Mr. Severi had an opportunity to reveal the more serious side of his musicianship.

A splendid selection from Puccini's La Tosca brought well-justified enthusiasm from the large audience, for it was excellently interpreted and effectively accentuated. The orchestral part of the program concluded with a virile and thrillingly performed reading of Wagner's enchanting Rienzi Overture. Mr. Severi deserves to be heartily congratulated for his rapidly increasing popularity and his unquestionable display of authority as conductor. The soloist on this occasion was Isabelle Saxon, who sang Voce di Primavera, by Johann Strauss. Miss Saxon immediately endears herself to her audience by reason of her charming and youthful appearance. She possesses a high colorature soprano, enabling her to sing the following two extremely high soprano works—Voce di Primavera and the Caro Nome from Verdi's Rigoletto—with remarkable ease. She exhibited clear bell-like notes rising as high as F and E above high C.

Her runs, trills, staccato passages, martellato, legato and sustained notes were taken with the utmost lack of effort, even when employed in the highest range. Her renditions were artistic and unforced. She made a sensational impression upon her audience, who cheered her and demanded encores impatiently. Both selections were sung with a professional assurance that promises much for a brilliant future. She is indebted for her success to her teacher, Joseph Greven, who has brought many a European and American artist prominently before the public.

The soloist for the concert to take place tomorrow (Sunday) morning will be Mme. Stella Jelica, who has already achieved such splendid artistic triumphs before the musical public of California. Her fine, flexible voice, her brilliant style and accurate intonation combine to make her selections most enjoyable. On this occasion she will sing an aria from The Pearl of Brazil, which gives her ample opportunity to display her colorature facilities. Gino Severi has selected a particularly delightful program.

Selby C. Oppenheimer, San Francisco's energetic young manager, will leave for the East next Monday to attend the convention of the National Managers Association of America, and incidentally to renew friendships with his Eastern colleagues and some of the famous artists. Mr. Oppenheimer had a very successful season, and announces even a more brilliant array of musical stars for next season.

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THE GOLDSTONE-MAAZEL CONCERT

On Tuesday evening, June 6th, Dr. Salo H. Goldstone, tenor, and Marvin Maazel, pianist, gave a joint recital at Scottish Rite Auditorium, at which an extensive program was presented. Dr. Goldstone belongs to that school of cantors who have recently invaded the concert field and who come from a part of Jewish religious service which has gradually been superseded by a more modern musical mode of expression. Dr. Goldstone makes the mistake to suppose that, because he was appreciated by an orthodox congregation who associated him purely with religious services, he is ready to appear in concert without further training, without proper vocal cultivation and without thorough understanding of the conventionalities of style and expression.

Of course Dr. Goldstone can not succeed in this way. Furthermore, his public appearances injure the truly efficient and musically educated cantor in the eyes of the public, for those unfamiliar with the province of the cantor will judge all by the example of the few they hear in concert. It is a mistake for managers to take up these cantors who sing without proper training, for neither financially nor artistically will they reap any harvest. There are no religious sects more musical nor better fitted to be intelligent listeners than those of the Hebrew faith, and they first of all will refuse to listen to vocalists, no matter of what faith they be, who are not competent to express themselves intelligently upon the concert platform.

Dr. Goldstone possesses a splendid natural tenor voice, which, if properly trained and cultivated, would have developed into one of the finest voices before the public. There are evidences of its beauty even now. But used naturally, without cultivation, it sounds pinched, throaty, and consequently off key. His interpretations of operatic arias and songs are ridiculous, while his chants, although from an orthodox standpoint according to tradition, are nevertheless devoid of musical form or symmetry. They consist of a series of portamento effects combined with trills and falsetto that would be laughable if the matter were not so serious. We believe that all cantors who take their art seriously, and all adherents of the Jewish faith genuinely fond of music, resent the appearance of those cantors whose knowledge does not justify them to appear in a serious concert program.

Marvin Maazel, the young Russian pianist who appeared here on previous occasions, was the associate artist and the only one truly well equipped to appear before a musical audience. That he naturally could not feel thoroughly at ease under the existing circumstances can not be doubted. Nevertheless, he revealed sufficient ability to justify the commendation of those familiar with pianistic art. He selected quite serious compositions, among which works by Brahms, Saint-Saens, Chopin, Liszt, Glinka-Balakirew and Godowsky predominated. Mr. Maazel belongs to the poetic school of pianists, who find their greatest enjoyment

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in the expressions of delicacy, shading and technical proficiency. Mr. Maazel gives evidence of being heart and soul with his art, and therefore devotes the keenest attention to the accentuation of the minutest details of interpretation.

We find him exceptionally brilliant in technic, decidedly discriminating in the softer shades of phrasing and occasionally virile in his attainments of strong climaxes. We enjoyed his Brahms reading, and felt in sympathy with his Chopin work. It is true there were occasions when our personal taste and his conception of certain readings conflicted; but, after all, we can not in justice expect every artist to play according to our personal taste. Therefore, it is sufficient to claim that Mr. Maazel is a brilliant young pianist, whose technical and emotional qualifications entitle him to recognition and esteem.

ALFRED METZGER.

CADMAN AT FAIRBANKS STUDIO

One of the most consistently good concerts given in a long time was the one presented in the Castle Keep of the Robin Hood set at the Douglas Fairbanks studio on Sunday evening, when several of the leading musicians now in Los Angeles presented a program for the benefit of the Assistance League of Southern California. Mrs. Arthur Wright, who is the Chairman of the entertainment committee, had the affair in charge, while the program was under the personal direction of France Goldwater.

Among the leading artists to appear were Charles Wakefield Cadman, whose Japanese Cycle, "Sayonara," was given by Margaret Messer Morris, with the composer at the piano. Mr. Cadman also played for Sol Cohen, the violinist, who played Cadman's "Legend of the Canyon" and a Viennese popular song. Viola Ellis, the famous contralto, opened the program with selections from Robin Hood, and made a splendid impression vocally, her queenly beauty adding to the charm of her appearance. William Tyroler, who acted as accompanist for several of the artists and who played the "Magic Fire Music" by Wagner, proved himself an artist of the highest order. Harold Stanton, tenor, gave two wonderful solos: Melba French Barr sang an unpublished song by William Tyroler as one of her numbers, and Morris Stolfo, violinist, played solos by Chaminade and Gardner. He had as his accompanist Mrs. Guy Bush, who also most ably played for Blanche McTavish Smith contralto. Jeanette Rodgers, artist, was one of the charming surprises of the evening.

The spectacular ballet danced by the Denishawn Dancers was a delight. The work of the soloists, Harry Losee and Lenore Scheffer and Ann Douglas, was most acceptable. Several thousand dollars was realized for the benefit of the Assistance League.

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Arthur Judson, manager of the Philadelphia Orchestra and of the New York Philharmonic Orchestra, announced that through arrangements which he had made with the International Concert Direction, Inc., Concert Management Arthur Judson would undertake, in conjunction with the International Concert Direction, Inc., the management of the following artists: Claire Dux, Elshuco Trio, Bronislaw Huberman, Theo. Karle, Sigrid Onegin and Marie Tiffany. Mr. Judson further states that Milton Diamond and the staff of Concert Management Arthur Judson would arrange the bookings of these artists, as well as of the following artists under Mr. Judson's exclusive management: Mme. Margaret Matzenauer, Clarence Whitehill, Inez Barbour, Helena Marsh, John Barclay, Mme. Olga Samaro, Alfred Cortot, Leo Ornstein, Kathleen Parlow, Alexander Schmoller, Hans Kinder, "The Book of Job" Stuart Walker's production, Rich Quartet, David and Clara Mannes and the Philadelphia Festival Orchestra.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

Los Angeles, June 12, 1922.—Los Angeles is once more lending to the north a musician and pedagogue of national reputation in Carolyn Alden Alchyn, the noted author of "Applied Harmony" and "Tone Thinking," two text-books on musical theory widely accepted for private instruction and at schools. Miss Alchyn has just left for Berkeley, where she will hold a second summer class for students and teachers of harmony. Her work at the College of Music here, at the University of Washington and eastern institutions, and last year's summer classes at Berkeley, have placed Miss Alchyn's name in the forefront of musical theorists. Last year's class at Berkeley, or rather classes, numbered close to 250 members all told, many of the students coming from as far east as New York City, so as to have the benefit of Miss Alchyn's instruction. Berkeley is indeed fortunate in possessing Miss Alchyn's co-operation for the summer session, for in spite of urgent invitations from Boston, Philadelphia and Detroit, she has for a second time given the California alama mater the benefit of her decision. Next year, however, Miss Alchyn may teach at various eastern institutions.

"I would much rather stay in the West, for I love the conditions here, but there is the demand for my work, and it is much more difficult for some of my assistant teachers here to break camp and go east for a while than it is for me. So I suppose I have to go," this remarkable teacher told me with a quiet smile.

You truly feel that you do meet a remarkable personality in Miss Alchyn, and I wonder whether Los Angeles realizes whom she harbors in this quiet, unassuming lady who has listened so closely to the natural laws of music, and who, evidently, has heard so much.

I think it is characteristic of Miss Alchyn that she call her harmony book, Applied Harmony. Also it opens with the significant sentence: "The study of music is the study of relationship." This is a pronouncement that may serve as key to her system, which is vitally based on the fact that "rhythm is a vital factor in the relationship of harmony."

Perhaps this is not the best occasion to speak of so many-sided a work as her "Applied Harmony." Its musical aspects are too many to find room in a brief article of an hour. Miss Alchyn endeavors the development of the music sense, and in doing so she starts from the basic rules of nature as found in music. Her examples are mostly chosen from the classics. Discriminating hearing is an essential for study as well as an object of study with her. Thus harmony is no longer a subject apart from other musical studies, as still so many teachers seem to think.

Significant is Miss Alchyn's discerning manner in which she points out the relation of harmony to rhythm. Harmony is put by her on a firm basis. Not cut and dried, however, for every instance of application has its varying aspects. It is the varying aspect from which she calls the application and with which she makes her pupils do so much, which makes her teaching such a constructive method.

"All you have to do is to make your teaching interesting, make exercises a piece of art and make your students realize that, though while studying, they are dealing with artistic material, and they can do anything, you will find out," was the simple explanation. Form and musical continuity to her are the guiding influences ruling harmony which is duly governed by the melodic-rhythmic material as basis. Hence, again while there is principle, its application differs invariably.

In conclusion, Miss Alchyn believes in pointing out the correct method, rather than dwell on the mistakes. Miss Alchyn said when we parted: "The student must be trained to find why the artistic, the beautiful solution is the correct one." This to my mind is the only constructive method of teaching music."

At the last Gamut Club monthly dinner and concert a galaxy of musical and dramatic stars gave an international aspect to a program which, although mostly Russian in character, introduced artists from all over the world. Mme. Victoria Boshko, Russian composer, pianist and painter, co-artist with the distinguished Belgian, Eugene Ysaie, spoke regarding her country, and on Russian music.

Mr. Gregor Chernavsky, Russian violinist, and a group of his talented pupils and disciples to the program. Dr. David Loney, Russian composer, pianist and lecturer, spoke in a similar vein, and Dr. Alexis J. Kall gave a symposium on American composers. A colorful series of songs by Valentina Zimina, Russian soprano from the grand opera at Moscow, gave in costume a series of Russian folksongs, assisted by Gregor Galubeff, Russian mandolinist and guitarist.

Miss Maurine Dyer, dramatic soprano, accompanied by Mme. Hemion Robinson, was a strong feature of the program. Mrs. Elaine Goddard, coloratura soprano and Grace Adie Frechey, pianist and accompanist presented the American section. There were interesting speeches by John H. Long, literature and book authority; Mr. E. C. Chamberlain spoke on the restoration of the San Fernando Mission; Mrs. J. J. Carter made an interesting talk on the summer symphony concerts at the Hollywood Bowl; Mr. Granville S. John, son, impresario of El Paso, Texas, reviewed the musical situation on the Rio Grande; Mme. Brusk-

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- (b) I Love You Truly—Bond
- (c) How Many Do You Recall?
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Hollenbeck, mezzosoprano of New York, spoke on the Los Angeles Art Center. Dr. Frank Nagle, dean of Highland Park College, Des Moines, and a composer and pianist of note, presented an interesting talk on musical subjects.

L. E. Behymer, President, again proved a brilliant and popular toastmaster. The audience room and banquet halls were entirely billed with musical enthusiasts and guests of this club which had done so much for the furtherance of music and the allied arts in the Southwest. Announcements were made of the conferring of honorary degrees upon two of the Gamut Club honorary members by the University of Southern California—the degree of Doctor of Law upon Ignace Paderewski, Polish patriot and musician, and upon Mme. Einestine Schumann-Heink, the degree of Bachelor of Music, a deserved tribute to the splendid art of each. It was also announced that a fellow member of the club, Alfred Wallenstein, who at one time was a protegee of the Gamut Club, had received the honor of being engaged as solo cellist and first chair man of that section by the Chicago Symphony Orchestra under Ferdinand Stock.

A toast was given to Walter Henry Rothwell, conductor of the Philharmonic Orchestra of Los Angeles, and a bon voyage and safe return on his trip to Europe.

That Impresario Behymer enjoys not only the fullest respect of the people in the Southwest for the immense amount of musical pioneering done by him in the past thirty-five years, winning him the honor title of "the father of music in the Southwest" (which means a territory reaching in the southeast beyond El Paso and in the north above San Francisco, with a circumference reaching almost to Deaver), but that he also owns the personal love of the musical people in this wide expanse, of the people who are musicians and of those who merely are fond of music, is shown by the sheer endless demands on him to function, as guest of honor, as speaker, as advisory member on a board of directors, and so on ad infinitum from holding the president's gavel to aiding in "getting the message across" during some big civic movement.

"Bee," with his usual vitality and inspiring gift of gab, thus added life, and power, and conviction as speaker to six different club functions during the past week. They needed him, of course, for, as pointed out, he is a man with a vision and can "get the message across." Fortunately for this city, there are a number of clubs that are firmly established today, yet they love to call upon "Bee" and like to have him at the speakers' table, not for what they can get from him today, but because they love him for what he has done for them in the past, when aiding them during a time in which their organizations were young.

Thus a beautiful tribute was paid to Impresario Behymer at the Birthday Celebration of the Matinee Musical Club, which largely owes its existence to his faith in the opportunities and mission of such a club. Seventeen years ago the club was formed, following an appeal by "Bee," who in his characteristic way appealed to the meeting then considering the project. "It is you," with these final words Mr. Behymer placed the opportunities in the hands of those present. Now, at the last birthday fete, his "It is you" was gratefully brought home to him in a lovely song, "It Is You," by Charles E. Pemberton, dedicated to Mr. Behymer, in recognition of the fact that his inspiring "It is you" had enriched the city with one of the great clubs of the West.

Much there is of the good Impresario Behymer has sowed on similar occasions, calling upon a high ideal of citizenship. The National Concert Managers Association have made him their honorary president. But it is probably safe to say that "Bee" is the most beloved impresario as well, and among his own fellow-citizens.

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Sascha Jacobinoff, prominent violinist, while on his way to the University of Berkeley, where he will conduct a master class, is spending a few days in town. A reception is planned in his honor by Olga Steeb and Charles Edward Hubach.

Everything points to the fact that the final ticket-selling drive for the open-air concert season at the Hollywood "Bowl," to open Sunday, June 19th, will reach the final goal, that is to say, will make the season definitely possible. Sermons on the importance of music will be preached in the Hollywood churches during the opening Sunday of this campaign week. Every one of the congregations have pledged themselves to conduct a separate campaign within their parish, the estimated sale of tickets therefrom possibly reaching beyond the \$2,000 mark.

Monday, the general drive will begin, headed by the Hollywood High School student body, who have set \$5,000 as their goal, with the purpose of winning a \$1,000 scholarship for their school. The Community Park and Art Association, who is sponsoring the concert season, will make this award. Thus the concerts, in themselves a civic movement, will even further prove a community asset by leading to such an endowment which would suffice to send three students to college.

Saturday, June 24th, a festival program will close the drive at the High School Auditorium. This program will unite all the prominent members of the local musical colony and famous film stars. The slogan for the event is: "Admission 'Buy' Ticket." The program will give the season-ticket holders a foretaste of what the open-air concert series is to offer them, especially as the presence of Alfred Hertz, famous conductor, now with the San Francisco Symphony Orchestra, and proposed director for the Hollywood season, will be present.

Mrs. J. J. Carter, to whose enthusiasm and indefatigable labors the present phenomenal success of the ticket-selling drive is due, was given a cordial ovation when telling about her vision of open-air symphony music at the Hollywood "Bowl" before the Gamut Club.

Tuesday evening, June 20th, the Macdowell Club of Allied Arts, will present Dr. Boris Dunev, noted Russian pianist, composer and lecturer, in an all-Russian program. The concert is given for the purpose of replenishing the artist-fellowship fund of the club, which is used to enable resident artists of various vocations, not only musicians, to spend the summer in inspiring surroundings. Last year the fellowship was awarded to Fanny Dillon, who used it to join the Macdowell Artist Colony at Peterborough, the result being a series of greatly worthwhile compositions written under the happy influence of a beautiful country and stimulating acquaintanceship of many of the foremost artists of the day. Dr. Dunev, who has appeared with notable success in Europe and the eastern American cities, recently also announced as soloist for next season's concerts at the Metropolitan Opera in New York, and with the St. Louis Symphony Orchestra, has donated his services for the occasion.

His program offers several important works, not heard here before, thus particularly the great Rachmaninoff Sonata opus 36 No. 2 in B minor. Then follow three numbers by Tchaikowsky: Trepak, Dance des Mirlitons, Valse de Fleurs and Humoresque, opus 10, No. 2. A group of Dr. Dunev's own works includes Reverie, Triumphant March, The Swallows, Night (Fantasy) and Serenade closes the program. Dr.

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Dunev's playing of the Rachmaninoff work will be specially illuminating, as he is well acquainted with the composer and his musical intentions. The program of the work is based on the events of the Russian revolution.

Two of the Heartt-Dreyfus pupils appeared last week. Miss Pauline Matthews Dainey, mezzo-soprano, sang two groups of songs at the Gamut Club Theatre on Tuesday night, June 13th. Mrs. Daisy Austin Marshall, mezzo-soprano, was the soloist with the Orange County Philharmonic Orchestra on June 14th. The Heartt-Dreyfus Studios will remain open the entire summer, Mr. and Mrs. Dreyfus having taken their residence at 514 Lester avenue, Pasadena, and will keep in touch with their Los Angeles Studio, Gamut Club Building, three days each week, and will teach on Wednesdays in Pasadena.

At the California Theatre a happy deviation of the program policy aroused special interest by the introduction of Miss Gladys Kohn, brilliant young Los Angeles pianiste, who won warm applause from her audiences with brilliant technique and musical elan in Liszt's dazzling Rigoletto Phantasy. Elinor herself

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Continued from Page 7, Column 3
 gave of his best, and his musical heart beats higher in a rousing arrangement of Hungarian Themes done by him and effectively arranged for his orchestra. Melancholy and he were brought to full life in the irresistible melodies of the Pusztas. Next week Elnor will be in a dancier mood, with Suppe, Carrie Jacobs Bond and a fourth of his charming series of old-time songs.

Grauman's—It is pretty generally conceded that no man can do one thing superlatively well unless he can do many things fairly well. It is impossible to be great on one subject alone, to be really great on that topic you have to be qualified on others. This is because knowledge and truth are so related that geology becomes associated with poetry, and icebergs with the flora of Bolivia. Wherefore, Henry Murtagh, distinguished organist at Grauman's Million Dollar Theatre, Los Angeles, Cal., is a poet. He writes verse. When he isn't running a lawn mower over the green that fronts his home, he is either sleeping, writing poetry, reading it or doing something else.

Of course Mr. Murtagh doesn't get to bed very early. That's because he has to be on hand on Tuesday and Friday nights, when Mr. Grauman has his tryouts and listens to professional talent that he seeks to engage for his Sunday morning concerts. On other evenings, Mr. Murtagh is likewise detained to listen to special events, score pictures and attend to other like duties. This paragraph is important, in view of Mr. Murtagh's effort to whang the harp of poetry as follows:

"The sweetest hours of all to me are those just after dawn,

When honest folk move on to work and I am slumbering on.

I dream I am a mighty king, my throne a mountain top,
 'Till I hear my kiddies sing, 'Hey! breakfast's ready, Pop!'"

Then with a sigh the erstwhile king of far-off Umpalava
 Puts on his pants and hurries down to buckwheat cakes and Java."

Gertrude Cleophas, the splendid pianist, gave the third of the Friday afternoon invitational recitals at the Barker Bros. Auditorium in Los Angeles on June 16th at 3 o'clock. Miss Cleophas had chosen a most interesting program designed to meet the taste of musicians and music lovers alike. She gave the Sonata Opus 26, by Beethoven; Three Etudes, C Sharp Minor, A Flat Major, C Minor, and a Ballad, Opus 27 by Chopin, also a group of modern compositions by Griffes and Hinton, closing with the Polonaise in E Major by Liszt.

Charles Wakefield Cadman will leave Los Angeles on June 16th for Tacoma and Seattle, where he will appear as joint soloist with Robert Morris, the phenomenal boy soprano who has gained international fame. Mr. Cadman will appear in Tacoma on June 19th, and Seattle on the 20th, and will feature his Omar Khayyam Suite, which is fast becoming one of his most popular works. He will return immediately to Los Angeles, as he has many important appearances scheduled for this summer.

Anna Ruzena Sprotte was the soloist in Redding on Wednesday, June 14th, at the Elks celebration of Flag Day. Miss Sprotte featured songs by American composers, and sang a new Flag Song by Mrs. Crew Marsh, a prominent Redlands composer.

TWO GREAT ARTISTS WITH CHAMBER MUSIC SOCIETY

An interesting bit of news to local music lovers comes with the announcement that Arthur Schnabel and Benno Moiseiwitsch, two of the most prominent pianists before the public at the present time, will be heard as guest-artists with the Chamber Music Society of San Francisco during their winter season. Moiseiwitsch needs no introduction to San Francisco concert goers, for upon his last appearance here he completely captivated his audiences. Mr. Moiseiwitsch was heard at that time in recital and as soloist with the San Francisco Symphony Orchestra, when he played the famous Schumann concerto and also the ever-popular concerto of Tchaikowsky. What composition Mr. Moiseiwitsch will play with the Chamber Music Society has not been definitely decided upon, but it will be one in which his artistry with the beauty of the string organization will be in perfect harmony.

Arthur Schnabel is a new name to San Francisco, but to Easterners and Europeans he is counted among the greatest virtuosi of this decade. Schnabel at one time was the pianist of perhaps the finest trio in Europe. This famous ensemble consisted of Pablo Casals, violoncello; Carl Flesch, violin, and Arthur Schnabel, pianist, and the reputation of this coterie of players was known and recognized throughout European centers. With the Chamber Music Society and Arthur Schnabel, a magnificent ensemble will be attained.

At the present time Elias Hecht, founder of the Chamber Music Society of San Francisco, is negotiating with other world famous artists to appear at this

series of concerts, the names of whom will appear at a later period. The long list of patrons to Chamber Music concerts can feel assured of one of the finest attractions that they have ever been privileged to attend. The high standard of concerts for which this organization is noted will be maintained throughout the season, excellent, if possible, those given in the past.

VOUGHT ARTISTS IN RECITAL

Musicians are looking forward to the initial appearance this season of Mme. Parrish Moyle, soprano of New York and Paris, and Mme. Lizetta Kalova, brilliant Russian violinist, accompanied by Edgar Albert Thorpe, who will also be heard in a piano solo, Scherzo (C Sharp Minor) Chopin. The concert is under the direction of Mme. Vought, who has not relaxed in her activities to present to San Francisco and the Bay Cities the very best resident talent available. With the above combination, a program of rare merit and artistry will be rendered. Mme. Parrish Moyle, who has been heard in recital with Charles Wakefield Cadman, has a beautiful voice of wide range and exquisite technique. In her recent appearance as soloist assisting the Philharmonic Trio, in Berkeley, she made a splendid impression upon the musical critics who are ever alert for new artists coming here to reside. Enough cannot be said about the marvelous playing of Lizetta Kalova. She has been very often compared to Kreisler, and ranks as one of the finest woman violinists of the world. She has played in all the large courts of Europe and has many endorsements from the



MME. LIZETTA KALOVA
 The Noted Russian Violin Virtuoso who will appear under the management of Mme. Vought in concert next week.

nobility. Edgar Albert Thorpe, the London pianist, is the recipient of much praise wherever his work has been heard. His technique is excellent, and as for accompanying, he proves the old adage that "Accompanists are born, not made, and he is surely a born accompanist. Music lovers are advised not to miss this concert. Dancing will follow the program. The program follows:

Piano Solo—Scherzo No. 3, C sharp minor (Chopin), Edgar Albert Thorpe. Soprano Solos—(a) Care Selve (from the opera Atalanta) (Handel); (b) Se Florindo e Fidele (Searlatti); (c) Shepherd, Thy Demeanor Vary (old English arr. by H. Lane Wilson) (Brown), Mme. Florida Parrish-Moyle. Violin Solo—Sontata, G minor (G. Tartini), Mme. Lizetta Kalova. Soprano Solos—Aria-Care None (from the opera Rigoletto) (Verdi), Mme. Florida Parrish-Moyle.

Violin Solos—(a) Nocture (Chopin-Auer); (b) Caprice XIII (Paganini-Kreisler); (c) Tarantella (Wieniawski), Mme. Lizetta Kalova. Soprano Solos—(a) Merry Maiden Spring (MacDowell); (b) Love Like the Dawn Came Stealing (Cadman), (by request) words by Gilbert Moyle; (c) The Lark Now Leaves His Watery Nest (Parker), Mme. Florida Parrish-Moyle. Violin Solo—Second Polonaise Brillante (Wieniawski), Mme. Lizetta Kalova.

THIRD MINETTI ORCHESTRA CONCERT

The third symphony concert of the season of the Minetti Orchestra took place on Wednesday evening, June 7th, at Scottish Rite Auditorium, where a packed house was assembled, proving the popularity of these clever musicians and their distinguished conductor. The orchestra, consisting of eighty members, played con amore from start to finish, handling the difficult

program with almost professional ability. The concert opened with the Rachmaninoff Prelude in G minor, which was delivered with a spirit and abandon worthy of the composition. The piece de resistance was Mendelssohn's Italian Symphony, and the splendid training of the orchestra was noticeably apparent in this difficult number. In the allegro vivace the attacks were firm and virile, while the happy spirit of jollity ran through the whole movement.

The andante was most poetically conceived, the nuances being exceedingly delicately executed, while the solos between the cellos, violas and woodwinds were very effective. The Presto saltarello went with a dash and veuve, the orchestra overcoming the technical difficulties with apparent ease, and the interpretation of the fugue was worthy of the highest praise. The Bolzoni Minuet, a number for strings alone, was a gem. In the Mendelssohn Concerto, Miss French (pupil of Giulio Minetti) acquitted herself most admirably. Her tone quality is beautiful, and her rendering of the andante was lofty and spirituelle. The allegro vivace was played with splendid attack and spirit, in spite of the fact that there was a slight nervousness observable. The accompaniment was rendered in a masterly manner, the orchestra following the soloist with truly professional finish.

Another difficult number, the William Tell Overture, concluded the program. The cello solo was exquisitely played by Miss Conlin, the first cellist of the orchestra. The woodwind and brass section in the William Tell Overture were specially good, showing great improvement over last year. San Francisco is greatly to be congratulated upon having a musician like Mr. Minetti at the head of an organization doing such constructive work and showing the results of such study by giving more ambitious and better finished programs each successive season.

KAJETAN ATTL'S REMARKABLE ACTIVITY

It is good news to hear that Kajetan Attl has again signed his contract with the San Francisco Symphony Orchestra, of which organization he has been the first harpist during the last seven seasons, and his success has been such that he has endeared himself to thousands of people because of his finished style and skill. Thanks to his efficiency both as an artist and instructor, Mr. Attl has been engaged by a number of leading music schools in San Francisco and vicinity, and the excellent harp classes that are being introduced are ample testimony to Mr. Attl's triumphs in the direction of musical education. In addition to his artistic and pedagogical duties, Mr. Attl is the exclusive agent of the Lyon and Healy harps for this territory, an instrument that represents the standard in this country.

During the season 1921-1922, Mr. Attl appeared frequently with great success in interior California cities, among which may be prominently mentioned Fresno, Sacramento, Petaluma, Napa, Santa Rosa, Los Angeles, Atascadero, San Diego, San Jose, San Mateo, Visalia, Oakland, Berkeley (several times), Alameda, Hanford and many others, as well as before numerous clubs in San Francisco, and as soloist with the San Francisco Symphony Orchestra. The above mentioned California cities are named in the order of the dates at which the concerts were given.

It is but natural that Mr. Attl is greatly in demand as an instructor upon the harp and the majority of harpists in San Francisco are his pupils. In addition to his agency of the Lyon and Healy harps, Mr. Attl also represents a firm manufacturing the finest harp strings, and in this way he is of unusual assistance to students of the harp. During his occasional trips and his absence from the city, his secretary attends to his business affairs. During July and August Mr. and Mrs. Attl will spend their vacation on the magnificent ranch of J. F. Hanson, situated in Southern Oregon. His unusual activity during the season prevented Mr. Attl from finishing his harp method, which he has been getting ready for the press and which he expects to have ready upon his return to this city.

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(Continued from page 1, column 1)
Faust.

Owing to the excellence of the preceding performances, Faust attracted the largest audience since the beginning of the open-air music festival in Palo Alto. Nearly ten thousand people were present on Saturday evening, June 10th, which was twice as many as attended the first production, and one-third as many as went to the second performance. And surely every one of these people were impressed with the magnitude of the spectacle. Every one whose sensibilities are attuned to artistic environment will admit that his performance of Faust was Martinelli's greatest triumph so far. His *Salut d'ameure* still rings in our ears. The clear and true beauty of his voice, the ease with which he sang the most difficult periods, the fine poetic sentiment with which he invested every phrase, and above all, the consummate skill with which he reached the high C and retained it without strain or effort simply can not be forgotten. More and more are we becoming convinced that Mr. Martinelli is the real successor to Caruso, provided that he always sings as he has done at these open-air productions in Palo Alto. During the entire performance he retained this artistry displayed in this famous aria, and to the very end his voice retained its beauty and he sang with fine lyric grace and finish.

Another exceptional exhibition of finished artistry was Leon Rothier's interpretation of Mephisto. Since Plancon, we have not witnessed such grace and intelligence of conception in this role as Mr. Rothier bestowed upon it. His serenade was a masterpiece of satyric phrasing, while his dramatic conception of the role coincided with our ideals. There was always that splendid finish and suavity without which this role becomes tiresome, and the scene with Martha was simply incomparable. We shall treasure Mr. Rothier's impersonation of Mephisto as one of our dearest experiences.

Bianca Saroya, in the role of Marguerite, surprised us pleasantly. We could not conscientiously say that this artist is ideal in the part, but her rich, flexible voice seemed better adapted to the role than we imagined it would. She sang the Jewel song with consummate taste, and throughout the opera she sang and acted with artistic legitimacy, always retaining the atmosphere of refinement which the role calls for. Only at the very end of the performance did Miss Saroya show any signs of fatigue, and no one but the artist herself knows the great demands placed upon her shoulders by this extraordinarily difficult role.

Doria Fernando, in the role of Siebel, sang far better than we have heard her more recently. We were greatly delighted to note that her voice retains its pliancy and warmth, and that she has advanced rapidly to the goal of operatic proficiency. Her interpretation of the principal aria in the second act revealed fine spirit and artistic comprehension. Vicente Ballester, as Valentine, gave us not only some unusually fine vocal interpretations of this role, but his histrionic efforts, specially in the death scene, were exceptionally impressive and realistic.

It was not Blanche Hamilton Fox who sang Martha, but Georgianna Strauss. No doubt the change was made too late to alter the program, and so we are pleased to note that Miss Strauss, who always proved such an ornament to the operatic stage, is again in a position to exhibit her fine voice and art. She certainly sang the role of Martha in excellent voice and with intelligent expression, and her work in this direction is specially worthy of praise when one considers that she had to sing opposite such a finished and distinguished artist as Leon Rothier.

All in all, it was a splendid production of Faust, orchestra and chorus aiding in the enjoyment of the performance. And so closed the first three performances of the first pretentious open-air music festival ever given in California. Yesterday (Friday) evening Carmen was repeated, and this (Saturday) evening the performance of Faust will be given

again. If you are at liberty and are in a position to make this trip, it will pay you to make some sacrifice and attend this closing performance. You will remember it all your life. And so, after tonight, the first great open-air music festival in California will go into history. We hope that it will not be the last. For we know of no place anywhere which is so singularly well adapted for such feasts of music as the Stanford Stadium, and this is one of the most effective means to continue musical activities throughout the entire year on this coast, which in the past has neglected the finest period of the year in the matter of musical entertainment. We congratulate Gaetano Merola upon his masterly skill and the success of his enterprise. We compliment Mr. Bondeson for his fine publicity, which, considering the Sacramento forty-nine celebration and the visit of the Shriners, had to survive in spite of almost insurmountable obstacles. And we also wish to give credit to Walter Oesterreicher for bringing together such an excellent orchestra.

Mrs. H. I. Krick, the well known piano instructor, presented her pupils in a piano recital at the Twentieth Century Club in Berkeley on Saturday evening, June 10th. These pupils were assisted by Miss Malvina Cohn, who sang the aria from the opera Mignon by Thomas. Miss Cohn is a successful San Francisco vocal soloist who has appeared at various public musical functions with marked success. She is a student at the University of California, and will appear in the Greek Theatre on October 15th. The complete program was as follows: Snow Bells, op. 451, No. 4, duet (Beor), Mrs. Krick, Raymond Devore; Valse Favorite (Biedermann), Beth Fay; Valse (Rogers), Betty Cross; Lullaby, op. 39 (Wright), Elizabeth Petersen; Butterflies (Mari Paldi), Muriel Marlatt; In the Starlight (Krogmann), Betty Walker; Song of the Rhine Maidens (Brown), Elson Jones; Spinning Song (Ellmenreich), Shirley Wells; Murmuring Brook (Oelschegel), Winifred Stibbens; Twilight Shadows (left hand alone) (Grunebaum), Dorothy Funck; Spring Is Here (Risher), Howard Ballinger; Mountain Stream (Heller), Beryl Schreiber; Enchantment (Mari Paldi), Maryallas; Entr' Acte from Rosamond (Schubert), Horace Byers; Venetian Serenade (Brown), Helen Hurn; Teu Follet (Grant-Schaefer), Norman Vestal; The Dream of an Hour (left hand alone), (Franklyn), Dorothy Seitz; Scarf Dance (Chaminade), Robert Hoedel; Valse Lente (Debibes), Jean McKinney; Barcarolle (Love Tales from Hoffman) (Offenbach-Spindler), Thelma Mayhood; Valse, op. 64, No. 1 (Chopin), Alvin Sparhawk; Valse Viennoise (left hand alone) (Krogmann), Flora Morrill; Love Dreams (Brown), Delphia Jeglum; Valse (Friml), Dana Long; Spring Showers (Fink), Idella Landers; Star Blossom, op. 96 (Logan), Cleone Jeglum; Spring Song, op. 62, No. 6 (Mendelssohn), Lenora Broadhead; Melody in F sharp minor (left hand alone) (Egeling), Kathleen Burnet; Valse Caprice, op. 7 (Newland), Juanita Funck; Gavotte in C minor (Karganoff), Allene Wilson; Les Myrtes (Wachs), Lawrence Barsocchini; La Morena, op. 67 (Chaminade), Catherine McCarthy; Papillon op. 43 (Greig), La Vona Pritchard; Valse, op. 70, No. 3 (Chopin), Curtis Wilson; Salon Etude (left hand alone), (Pirkhert), Doris Riche; Second Valse Brillante in B flat (Godard), Helen Goodfellow; Rustle of Spring (Sinding), Edward Davis; vocal solo, Aria from Mignon (Thomas), Miss Malvina Cohn; Two Larks, op. 2, No. 1 (Leschetizky), Jeanne Krick; Grande Marche de Concert, op. 19 (Wollenhaupt), Karl Heine; Valse Brillante, A flat (Moszkowski), Dorothy Brayton; Styrienne in B (Wollenhaupt), Lloyd Krimer; Salut a Pesth (Marche Hongroise) (Kowalski), Marjorie Stibbens; Overture to Poet and Peasant, duet (Suppe), Mrs. Krick, Karl Heine.

Warren D. Allen, organist of Stanford University, has prepared a special program for Baccalaureate Sunday, June 15th, at 8 o'clock p. m., when he will present the following excellent program at the Stanford Memorial Church. He will be assisted by Harry Robertson, tenor. The program:

Larghetto from the Quintet, op. 108 (Mozart), (originally for clarinet, two violins, viola and violoncello. Rigandon (Lulli), (written for the String Band at



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(Continued on page 11, column 1)

Significant Music

By ROSALIE HOUSMAN

G. Schirmer's

Two new dramatic songs which recently have been issued by this firm are of real program value. "The Last Song" of James Rogers, has been on the Repertory program of this season, and has, with its sincerity, pleased many. The text has a powerful surge, and a ringing optimism, reminiscent of Whitman. The music is thoroughly in keeping, and strong, straight diatonic stuff of sturdy fiber. The other song to which I referred above is called Mary Alone, by David Guion, and is not, as so many of his songs have been, settings of Negro spirituals. It is a sad song, for low voice, a song of an anguished mother's heart, such as Schumann-Heink could sing, if she only would. It is the biggest sustained effort I have seen of Guion's and it rings true. If you are looking for good teaching material, and what teacher is not, let me call attention to several of the new catalogue. Two Hush Songs of Gertrude Ross, two new ones by Woodman, of which the All's the World's in Love, bids fair to be as successful as his others. Milan Roder's Villanelle and To A Messenger, which are very singable, and two love songs of G. Vargas, which are dedicated to Mme. Alda, who should find them very effective.

From Arthur P. Schmidt's Lists

Four delightful songs by Louis Edgar Johns form a splendid addition to the Schmidt catalogue. Let me heartily recommend and name them: From Night To Light, is a fine song for a tenor, which has become known through Diaz, of the Metropolitan, Rough Wind, by the Australian, Hingworth, The Knight's Return, and for a female voice, Thomas Hood's poem, A Lake and A Fairy Boat, which has a delightful line. Gena Branscombe's By the St. Lawrence Water, (for which she wrote her own text), is simple and teachable, and in The Best Is Yet To Be, to a Browning poem, she has given a stirring setting to that optimistic poet, which will gladden the programs of many tenors. And a word more about the French-Canadian settings of folk-tunes by Grant-Schaefer. They are musically done, and there is no jarring note in any detail. For the teacher, as well as the seeker for the different, they will prove invaluable material.

A Few From the Ditson's Lists

Here are only a very few songs to discuss, but it is quality and not quantity that they stand for. No firm has a higher average, or a better standard of the new American works than they. The first to my hand is one for bass voice by Samuel Gaines, Fling Broad the Sail, for which he also wrote the poem. It has the sea sweep, and the salt tang, which will make it a favorite with the men and their auditors. Frank St. Leger's arrangement of N. Isen's Mary of Argyle, has kept the original spirit, while adding a practical accompaniment for concert purposes, and should put the song on the recitalist's lists, while A. Walter Kramer's harmonization of two old Norwegian Folk melodies shows the skilled hand of a real musician. It is by far the finest thing I have seen of his recently. Honey Chile, a new Hueter song deserves special mention, as it is far better than his average, and has an appealing quality, which will please the singer, and student. I Heard A Bird of David Proctor's is a short impression, built on a two bar figure, which remains, quasi organ point, throughout its two pages. The vocal line is a free recitative, and the whole, has that intangible atmosphere, and musical worth, of which good songs are made. The glissandi may be reminiscent of Sylvain, however that is but surface resemblance.

Songs Worth Knowing From the Ditson Lists.

Ever so often one runs across a few songs which make us glad of the American composer. Then, too, we are proud of the good English diction, now a noticeable asset of the American concert singer, and that it enables the audiences, as well as the artists to appreciate all the beauties of the newer songs. They are as rare as a day in June, and should be more familiar to those in quest of the Golden Pleece. It is to those that I am addressing these few comments. If you are a soprano you will surely want to know and sing Cecil Forsyth's Snow Fairies, which is one of the simplest, yet most engrossing light songs I have seen. It is well written, melodic and singable. Really, it has everything to commend it, so has The Singer's Wish, a new work by the busy editor of the firm, Wm. Armes Fisher, dedicated to Mme. Lashanska, who should do it well. It has the sweep and poesy of a charming Tondale lyric, to balance its appropriately written music. It is not easy to do, but will repay the artist who is musician enough to like it in the first place. To A Rose of Alexander MacFadyen, is dedicated to the American tenor, Chas. Barker, and is a man's song. It demands just that head quality, which a woman does not possess in her vocal capacity; a suave smooth melodic line, a moderately difficult piano part. Tenors, be on the qui vive. For the baritone, I have two for special mention, one The Crystal Gazer, by A. Walter Kramer, and the other Then Finish The Last Song, of Manney. On the first, let me say, that it is very effective and emotionally interesting, which is heightened by the free melodic phrase, and the subtle harmonic color. With this, is a strong constructive sense, so the strong climax is well built, and dramatic to the highest degree. Manney's song, to a poem of Tagore, is lovely. It is really more a mood, set to music than a song. It is free in line, and in harmony, and a poignant expression of a powerful poem. Of all on the list, I think I may rank it highest.

Then to turn to a different side, let me call attention to some of the Folk Songs reharmonized and re-edited in

a new Ditson list. I have that charming Lanthorn, a German song, edited by Reimann, O. John, No. (Cecil Sharp) and the Welsh Ash Grove, a heavenly melody. All the olden charm, the odor of long ago, has been kept in this edition, which contains many of the world's most famous and best literature. They are to be had in high as well as low voice. When one refers to the material which they issue for teaching use, the same high average is noticeable. Here, too, I have been selective, and am calling attention only to the very best in a larger list. There is Geoffrey O'Hara's dialect song, Little Bateese, which is the sort of thing men favor, and do well. It is easy to do. There is humor in Harry Osgood's April in Church, which has amusing words to help it along. It uses Old Hundred to sustain its churchy atmosphere, and to make one smile, inside. A more popular appeal is in A. C. Morse's When the World Was Young, with its lilt and more obvious harmonies, but perhaps this will be just its gateway to popular favor. In Your Little Garden is a far different song than the other of Manney's to which I referred above. It has all the hall marks of the polite and easy to please, and should win favor, for its simplicity and spontaneous tune.

Paragraphs

New songs from the pen of Werner Josten are events of importance to singers in quest of the new and the good recital song. His first ones, issued by Ditson's, soon found place in the repertoire of well known artists like Brashau, Garrison, Lashanska, as well as on many New York recital programs, and found immediate favor with the audiences, and the critics, as well. Since these first issues, there have been several issued by G. Schirmer as well, which I have written of already. Hence these new ones, from the presses of both these firms, are awaited with more than common interest. Ditson's publish three in this group, for high and low voice. They are settings of Eichendorff texts, in the composer's original tongue, and have splendid English translations, which will greatly widen the scope of their admirers. In Herbst has a vein of pain and sadness, running through it, well sustained by the musical line, which is associated with the poetic thought, that once heard, it will be impossible to disassociate them afterwards. This is a characteristic of all Mr. Josten's music. He takes poems of other days, which we have thought set, for always, and finds in them, new and unsuspected beauties, for us to revel in. That is why his setting of the Fruehlingsnacht is so lovely, as he has a different feeling than Schumann, and one equally lovely. One can and does love them both. The last of these is Fruehlingsnetz, the most dramatic and effective of them, and one which will make a splendid finale to a singer's program. Here the freedom of line and expressive thought are well linked, and the harmonic texture is rich, and above all, spontaneous. In this, is one of the chief charms of the songs of Werner Josten. Turning to the two from G. Schirmer, Sommernacht, and Exaltation, we have two other settings of German text, of poetic mood. I prefer the former, with its warm, fresh melody, and perfectly balanced accompaniment, though Exaltation surely will win its way to the programs of the better singers. All in all, I want to lend my word of hearty endorsement to these and other Josten songs, and am proud of the privilege of introducing them to a large and new audience.

More Schirmer Novelties

A little of everything, and you see the new publications on the Schirmer catalogues. A few good songs, organ and violin music, the MacFadyen piano sonata, and two books of the Beginners, Each, a representative list, surely. Among the songs are two settings of Browning texts by the ever-busy composer, Mana-Zucca, which I find less successful, as I do not think that the spirit of the texts reflect in the music. The titles are That Was I and A Query. The new Hageman song, dedicated to Miss Brashau, is a beauty, even though a trifle reminiscent of Faure. The song is French in name and text. Ton Coeur est un Tombeau, and is issued for high and low voice. Nel Silenzio Immortal, a Romance for high voice, by Leandro Campanari, is, Shades of Italian Opera, a tenor's holiday. How they will love it, and thrill their audiences with it! Oh, it's great stuff for the soulful gentlemen, and is mighty effective to sing. You Have Forgotten Me is quite the best song I have seen from Kathleen Blair Clarke, and is dedicated to Mr. Diaz. It is simple, melodic and fine. Oley Speaks has a bully good thing in The Lane to Ballybree, far ahead of the recent things he has written. It is Irish, but not so commonplace as usually these things are, and it is well harmonized. I rather fancy it, where I usually do not like his things. And in Sally Roses I have found a treasure. I hope everyone will, too. It isn't so much, but the composer, Ida Bostelman, of whom I never heard before, has written a Happy Song, in the genre of the old English ballads, has always avoid d the commonplace, and has given us melody and charm. It should have great success as it is so delightfully done.

The violin section is larger this month than usual. Leslie Loth, whom we know better for his piano teaching music, enters the fiddler's field for the same purpose, and in Chanson d'Amour and Other Days gives the young player two interesting pieces. Longing, a melody of Frank Ward's, is more difficult, and fits into the same niche. In the Scholastic Series, Vol. 104, a first book of violin playing is arranged by Chas. Levenson from the works of Mazas, de Bériot and others. It takes the pupil quite a ways on with his instrument, and contains technical work as well as pieces, duets, etc. It is a compact start for teacher and pupil.

Read the Pacific Coast Musical Review, a publication that should be read by all the music-loving people. Single copies, 10 cents; by mail \$3.00 per year.

MUSIC IN SANTA ROSA

The Choral Art Club of Santa Rosa gave its first concert on June 9th in the High School Auditorium, to an audience which filled every seat and expressed its approval in unmistakable terms. The concert was a pronounced success in every respect, and the board of management are to be congratulated upon securing so able a director.

Mrs. Samuel G. Walsh, who has recently taken up residence at Cotati, comes from Detroit where she was contralto soloist in one of the most fashionable church choirs, was heard in concert for the first time and delighted the audience with her art. Her voice is pure and rich, even and appealing, and her diction and phrasing were distinct and carried a feeling of ease and authority which one associates with a true artist. Miss Claire Coltrin, the accompanist, earned special mention and is an asset to the club, playing with grace and distinction and supporting the work of soloists and chorus with commendable discretion.

Alfred J. Wilen, the possessor of an unusually fine baritone voice, was well received, and will no doubt be heard again in the solo roles of the oratorios to be given during the coming season. Miss Agnes Dooley played a group of violin solos which showed talent and training and which were well received by the audience.

John Whitcomb Nash, the able director, well known in San Francisco, has brought the club to a state of proficiency which augurs well for its success. A strict disciplinarian, with fine taste and solid musicianship, he has the faculty of inspiring and enthusing the chorus and seems to get his results without effort. In an address upon Community Musical Activities, Mr. Nash struck a responsive chord when he referred to the country-wide movement for Music Week. It is hoped that the schools, women's clubs, church choirs, bands and orchestras will co-operate with the Chamber of Commerce and other public bodies in the promotion of a week crammed full of musical activities for next spring. Many prominent men in the audience expressed themselves as active supporters of such a movement.

ALCAZAR

Dudley Ayres, the most popular leading man the Alcazar has had in years, will make his farewell appearances at that theatre beginning next Sunday matinee, June 18th, in a thrilling mystery drama, "The Seventh Guest." This play has been specially selected by the management for "good-bye" week for the sterling young actor because it is one of the most amazing offerings of recent stage history and will give him a splendid opportunity to show his histrionic ability. At the same time the management will introduce for the first time to San Francisco a new second woman, Miss Katherine Van Buren, a talented and versatile actress of large experience and charming personality. She will have an important role in the production.

Thrills, chills and suspense abound in this puzzling piece which is said to make the audience fairly grip their seats as they are literally carried away by the excitement and intensity of the series of startling situations each more mystifying than its predecessor. Lee Kugel, the New York producer, declared that "The Seventh Guest," is the greatest mystery play New York has seen since "The Bat." It contains a love story with a big theme and much entertaining comedy. The thrills and surprises are of the sort to keep the audience in a constant state of expectancy and there is not a dull moment throughout the three acts.

Playing opposite Dudley Ayres will be Gladys George in an unusual role and one which she should assume in delightful fashion. Others in the cast will include Ben Erway, Brady Kline, Charles Yule, Ned Doyle, Frederick Green, Florence Printy and Claire Sinclair. "Getting Gertie's Garter," the play which shocked the New York reviewers, is crowding the Alcazar nightly. The delicious situations and the clever dialogue is keeping Alcazar audiences entertained in a never-to-be-forgotten fashion.

MME. VOUGHT PRESENTS MARSICO DANCERS

Perhaps presenting dancers is not exactly the line that Madame Vought has been following, but she feels that it is one of the branches of art and a recognized branch, and owing to its beauty and artistry, it should be recognized. For this reason she will present the Marsico dancers in a Ballet de Luxe at the Fairmont Hotel on Tuesday evening, June 27th, at 8:30 o'clock. Mme. Marsico, who is a thoroughly trained dancer in London, England, has brought many new ideas and dance creations with her, which she will interpret through the talented children of the society folk of San Francisco and San Jose. One especially noticeable dance is that of the Peacock, with costuming adorned by beautiful feathers, and also that of the Butterfly. Toe ballet exhibitions and Russian dances will enhance the attractiveness of the program.

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(Continued from page 9, column 2)
the Court of Louis XIV; transcribed for organ by W. A. Best.) At Eventide, Cool Hour of Rest (Bach), (from the Passion Music according to St. Matthew; arranged for organ by W. D. Allen). Finale from the Tenth Concerto (Handel).

Recit. And God Created Man (Hayden) Arr. In Native Worth (from The Creation) (Hayden). The Pilgrim's Progress (Part I) (Ernest Austin). Adore and Be Still (Gounod). Andante cantabile (from the Fifth Symphony, op. 64) (Tchaikowsky. Elfes (Joseph Bonnet). In Memorial (E. B. Scheve). Prayer to the Virgin (from the Gothic Suite) (Leon Boellmann). Sortie Solennelle (Rene L. Becker).

The recitals for the summer quarter will be resumed on Sunday, June 25th, and will continue throughout July and August as usual, on Tuesdays, Thursdays and Sundays. The Sunday and Tuesday recitals will feature in sequence the twelve parts of Pilgrim's Progress by Ernest Austin. This very remarkable Narrative Tone Poem for organ is descriptive music of the highest type.

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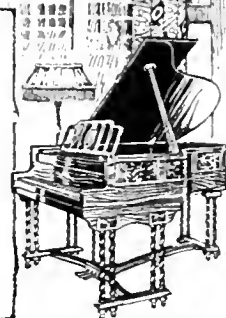
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| Capital Actually Paid Up | 1,000,000.00 |
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VOL. XLII. No. 13

SAN FRANCISCO, SATURDAY, JUNE 24, 1922.

PRICE 10 CENTS

ALFRED HERTZ TO CONDUCT SUMMER SYMPHONY IN HOLLYWOOD

Thanks to Energy and Enthusiasm of Mrs. J. J. Carter of Los Angeles and Neighbouring Cities Will Enjoy a Summer Season of Symphony Concerts Under the Direction of Guest Conductors Headed by Alfred Hertz and by the Philharmonic Orchestra of Los Angeles Consisting of Eighty Musicians

By ALFRED METZGER

Bruno David Ussher, in his letter from Los Angeles to the Pacific Coast Musical Review, states that arrangements have been completed for a summer season of popular symphony concerts in the Hollywood Bowl, and that Alfred Hertz will conduct a series of four concerts while other conductors will be asked to direct the orchestra during a period of ten weeks. The orchestra will consist of eighty members of the Philharmonic Orchestra of Los Angeles, and the programs, while intended to conform to the taste of those enjoying the lighter form of music, will nevertheless assume the character of symphonic entertainment. Our readers will realize the standard of these events when they know that Mr. Hertz has accepted the offer to conduct three or four of the concerts. He would not consent to have anything to do with concerts unless they are given under the highest artistic auspices and represent the highest form of music.

The greatest credit for accomplishing this remarkable result is due to Mrs. J. J. Carter of Hollywood, who is a musical enthusiast the like of which we have never met before. We were honored with a visit from Mrs. Carter a few weeks ago, and although she found that an engagement of Mr. Hertz for these concerts involved much greater financial outlay than could at

there, if you think they know how to do things so much better than we do here?" Well, maybe we will do this some time; but in the meantime we want to see more musical activity in San Francisco during the summer, and if we can help our cause by shaming some of our so-called public-spirited citizens into imitating the example of more progressive communities we will do so.

When Mrs. Carter came to see us she was certain of a fixed amount of money to enable those behind the movement to give these ten weeks of symphony concerts. But when she began to seek the services of Alfred Hertz, she found that the amount that was assured was not sufficient for such a purpose. Mr. Hertz wanted a complete symphony orchestra of eighty men, and also sufficient rehearsals to give as fine concerts as were possible. This meant a considerable increase of the financial pledges already assured. But Mrs. Carter was not discouraged. She told the writer that if it were necessary to have more financial backing in order to secure the services of Mr. Hertz, she would rather get the financial backing than do without Mr. Hertz, and in this spirit she returned south.

Those in charge of these summer symphony concerts in Hollywood, upon the recommendation of Mrs. Carter, proceeded to continue their campaign for funds, and finally wrote to Mr. Hertz to come down for the final week of the "drive." Mr. and Mrs. Hertz went to Los Angeles last Friday, and during the present week the committee offered \$1000 in scholarships to school children and students in return for subscriptions to these concerts. Those students who succeeded in securing the most subscriptions received scholarships in musical education. Now, here is the difference between Los Angeles and San Francisco. If some one offered scholarships to public school students in this city some one would surely appear before the Mayor of San Francisco asking him to stop people from using school children to secure subscriptions for popular summer symphony concerts. Every time some one is trying to do something worth while in music or other arts, a certain faction arises to oppose the movement, and until San Francisco people once and for all stop this factional strife, nothing worth while will be accomplished.

Take, for instance, our opera house proposition, which to some has become a joke. Several years ago two million dollars were subscribed for a War Memorial, which includes an opera house, and just because those in charge thought another half million was needed to complete the work, the entire plans have been suspended, and every one wonders if we ever are going to have such an opera house. Anywhere else but in San Francisco the two million dollars initial pledge would have been a sure sign of the success of the enterprise. The corner-stone would have been laid, and the very fact that the opera house and War Memorial was in the course of construction would have, as a matter of course, secured the rest of the financial assistance needed. But those in charge of this War Memorial—by the way, not at all the REAL San Francisco people with the REAL San Francisco spirit—are playing a waiting game, gradually lose the interest originally aroused, create a spirit of indifference and skepticism, and will have a hard job to again arouse the people sufficiently to add that other half million or million.

In contrast to other communities, San Francisco has its masses interested in big movements. Where in other communities the wealthy classes are depended upon in the matter of making a big movement successful, in San Francisco the big masses are willing to spend their dollars, if they feel an enterprise is worthy of it. In this way the less expensive seats at symphony concerts and operatic performances are quickly disposed of, but our wealthy people are indifferent. Unless the two elements in the community stick together, nothing big and lasting can be accomplished. Take our symphony concerts, for instance. The subscribers and ticket buyers—that is to say, the general public—contribute more than the wealthy people, or at least they have done so in the past. The same was true of the Civic Opera Company and also the open-air operatic productions at the Stanford Stadium. If our wealthy people had been as generous as our middle classes, there would have been no deficit in the last two cases.

It is the same with our Chamber Music concerts. There is no city we know of that sends so many music

lovers to Chamber Music concerts as San Francisco. Elias M. Hecht has borne the burden of financial support for a number of years, and during the last year or two the general public has supported these excellent concerts so well that they practically pay their own way. This year Mr. Hecht has the satisfaction to know that the East wants this organization. Mrs. Coolidge has invited the Chamber Music Society to Pittsfield, Mass., to participate in an annual chamber music festival in conjunction with some of the internationally famous chamber music organizations. Mr. Judson of New York and Philadelphia has consented to be its manager. Now, we have no doubt but that the Chamber Music Society will make an excellent impression East, and when San Francisco receives such national and international advertisement through its chamber music organization. The general musical public, which, by its universal support, has encouraged Mr. Hecht to continue covering deficits, should receive some of the credit, while our prominent business men of wealth have no right to get any credit whatever.

Now, we shall watch with great interest these summer popular symphony concerts in the Hollywood Bowl. If possible, we shall attend the opening concerts. And



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that time he counted upon, she was so anxious to secure the services of the finest conductor available that she told the writer she would leave nothing undone to raise the additional finances to make the engagement of Mr. Hertz possible. If we only had some one like this in San Francisco, musical activities would receive a tremendous impetus. But, alas! we have to get along as best we can, in spite of factional fights, indifference and almost criminal negligence on the part of those best equipped to make fine musical enterprises a possibility.

The Pacific Coast Musical Review has been anxious for some time to secure for San Francisco exactly such a summer season of symphony concerts as are being given in Hollywood (which is practically Los Angeles) during ten weeks this summer. But again it is demonstrated that Southern California is more energetic and more liberal in its encouragement of musical activities than Northern California. Whenever we speak in approving terms of Los Angeles and environment, we are told by certain friends: "Why don't you move down



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if they are successful, we shall start a vigorous campaign to have such events inaugurated in San Francisco next summer. If our wealthy people are too niggardly to help in this matter, we shall of course have recourse to our music lovers, whom we feel sure will buy sufficient subscriptions to make these concerts possible. If it were not for our music lovers and a few really philanthropic and enthusiastic music patrons of wealth, we would have no symphony concerts at all. And since these people so willing and glad to help a worthy cause have taken a liking to Alfred Hertz and his mode of conducting, they should be considered. But for a time it seemed as if the very people who refused to help in this cause were to be given the choice, and those who actually were willing to contribute the necessary funds, and who have done so for years, were not considered at all. Fortunately, the public has a say, and public opinion can not be ignored. We are proud of our musical public, and we can not say that all of our wealthy people succeed by their actions in behalf of artistic enterprises to secure the respect of the thousands of music-loving people.

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TWENTY-FIRST YEAR

A STRIKING OBJECT LESSON

There is nothing so inspiring to the average music lover than the thrilling blare of trumpets and beating of drums as it is heard in brilliant parades or pageants. Those who have heard the eighty bands of the Shriners clothed in colorful uniform and playing with a spontaneity of ensemble and inspiring rhythmic emphasis will never forget the great spectacle they have witnessed. Most of these Shriner bands were absolutely praiseworthy and musically trained to the very highest degree of efficiency. The one or two exceptions are hardly worth mentioning. Then, too, most of these bands numbered from fifty to seventy pieces and therefore were able to get every particle of richness from the correct grouping of the instruments. We never enjoyed listening to bands so much as on this occasion. Even the marches they played were not threadbare, but seemed new and well compiled. Although the fine color scheme prevalent during these parades had a great deal to do with the appreciation of the thousands of people who watched them, nevertheless it will be found, if duly investigated, that the music of the bands put the multitude into the proper mood to appreciate the magnificence of the spectacle.

Now, it is not our intention to unjustly make any comparisons, nor is it our purpose to endeavour to injure anyone when we try to ask our readers who watched these parades to tell us which of them they liked best. Did they prefer the two parades of Tuesday morning and Wednesday evening, when only "amateur" bands participated, or did they prefer the one of Thursday evening (the Masonic historical pageant), when professional bands predominated? From a personal canvass we discovered that practically everyone we talked to preferred the first two to the latter, and yet the pageant was richer in invention and more varied in spectacular character. And when we persisted in asking our friends why they really liked the first two parades better than the last they finally, after saying something about the bright colors of the uniforms, fell upon the fact that the bands were not as good. There were fewer of them in the Thursday parade, and among these professional bands played but rarely and when they did, they stopped as soon as possible, most of them were fearfully out of tune; their personnel and instrumentation were mostly in-

complete; they marched as if they were half asleep and lacked in that enthusiasm and spirit which the Shrine (amateur) bands possessed in such lavish degree. It was indeed a sad contest.

Now in justification of the professional bands we want to say that the Shrine bands play together all year round, the members like the work and they put their whole soul into it and they feel the atmosphere of the festive spirit when they march with their brethren in a parade celebrating the greatness of their organization. Nevertheless the professional bands, when we consider the many excellent musicians comprising the musicians' union, should make a finer showing on such an occasion. But they will never do this, if their members consider nothing at all but the commercial side of music. As long as a musician regards only the fact that he gets so much money for a "job" and for this sum of money he will only do so much and no more, and if he does not get as much money as he thinks he should get for as many notes as he plays, then real artistic performance is simply impossible. No matter how able, proficient and excellent a musician may be, if he is inspired exclusively by commercial ideas, he can not secure the best artistic results.

Let us reason why this must be so. Suppose the Shriners were willing to engage as many bands as they needed for their parades—and by the way we think that a parade needs just so many bands that there should never be a dull moment and when one band stops another should be heard—it would cost them a fortune to engage professional bands. Now, mind, we are not criticising musicians for asking adequate remuneration for their services, provided they are competent to give full returns for the remuneration they ask. But we call it cheating to ask a big price for a service when he who asks the price cannot deliver the service. Furthermore we think it unfair for the musicians' union for instance to refuse its hands to participate in a parade, when other bands not belonging to the union, although efficient, are permitted to march in it. Suppose the union were asked to furnish eighty bands for the Shriners' parade or any other pageant of an average of forty men, which would mean in excess of three thousand musicians, could they do so? Not at all. The musicians' union has not that many members. Nevertheless they resent it if the Shriners or other organizations desire to engage non-union bands.

Now, we believe that the musicians' union could possibly furnish three or four big bands of sufficient musical strength and efficiency to march side by side with other able bands, provided they would have enough rehearsals to be perfectly trained and introduce marches not exactly withered with age. On Thursday night the selections by professional bands consisted principally of old Sousa marches, (not even new ones), while the Shrine or Masonic bands had so many new compositions that personally we heard no two of them play the same march. We are writing this editorial for the benefit of professional musicians. They don't like to have one hundred and fifty thousand visitors laugh at them, which was the case last week. And only friends of the musicians have the courage to tell them the truth. There must be enough leaders with ability and enough musicians sufficiently fond of their art to get together, rehearse about twice a week, or even once, and work up a big enough repertoire to show up just as well as the Shrine bands did. Surely if amateurs can do so well, professionals, with equal chances, should do even better. But most of the bands we see in parades here are rarely playing together, they have a different personnel nearly every time we see them, and then these musicians are taken from orchestras given one or two rehearsals and then are asked to do good work. It can't be done. If there were several hands of sufficient musical "pep" to really play with inspiration, there would be more opportunities created for them and they would earn more money. But as long as most of our bands are unprepared and unskilled, people will be dissatisfied with them and the musicians' union, which is not altogether to blame for the inefficiency, but may be to blame for rules making bet-

ter preparation less than it should be. Entire blame from the public side of the matter is not to be laid on the musicians, who are indifferent to the public, but we can not expect any sympathy when, later on, the public will show its resentment in a most disagreeable way.

Just to prove how readily the public responds to efficiency and artistic temperament we need only mention the quick response there was to the Texas band and its simple, direct and exuberant musical energy. Throughout the length of the march this fine organization received a spontaneous ovation from the crowds that lined the streets. On the other hand our professional bands did not receive one single cheer. Now, if our musicians not have enough pride in them and pride to create at least one band that could make the hearts of our people the bolder and extend to them that really sympathy which the Texas band and other Shrine bands obtained?

The writer knows many able musicians, and he likes them all. For this reason he would also like to see them become more popular all the time instead of losing popularity with such rapidity as they do at the present day, because through wrong advice on the part of some of their colleagues they are drifting into a spirit of commercialism and indifference which is bound to cause mischief at some time or other.

MME. JELICA PLEASES AUDIENCE

Mme. Stella Jelica, the clever young California coloratura soprano, who has achieved such remarkable artistic successes during the last three years in San Francisco and interior California cities, both in concert and operatic appearances, added to her fine array of artistic conquests by her appearance as soloist at the Sunday morning concert of the California Theatre last week. The feature of her group of selections was an aria from The Pearl of Brazil, and once more she aroused her audience to the highest pitch of enthusiasm. Mme. Jelica possesses many artistic advantages which are responsible for her influence with the public. In the first place, she possesses a voice of unusual flexibility and purity of intonation. Then she sings with fine intelligence and understanding of the composer's intentions. To her numerous musical qualifications she also adds an attractive personality. Among her many vocal accomplishments none is more admirable than her easy control of coloratura singing. Every angle of this difficult art is thoroughly exploited by her, and she never omits any passage because it is too difficult, nor does she make things easier for herself by transposition or slurring. This aria from The Pearl of Brazil gave Mme. Jelica all the opportunities to display her art at its best, and the success she enjoyed on the part of her auditors was revealed by the genuine ovation accorded her at the conclusion of her first number, which led to two other selections equally well presented. The flute obbligato was excellently played by Mr. Logard.

Gino Severi and the California Theatre Orchestra proved to be at its best on this occasion. There is a certain verve and genuine musicianship about Mr. Severi's style of conducting that can not help but constantly add to the number of his admirers. Mr. Severi displays all the qualifications of the horn conductor, for he never fails to impress his own ideas upon his players, and in thus investing his interpretations with the individuality of his ideas he secures those vital and expressive effects which are the first essentials of a successful orchestral leader. His programs are not only well selected, but they make the impression of being well rehearsed, and notwithstanding the lack of opportunity in rehearsing a program as thoroughly as it might be rehearsed, Mr. Severi always attains a certain element of thoroughness and comprehension which the average auditor can not help but appreciate.

We thoroughly congratulate Mr. Severi upon his energetic manner of impressing his musicians and audiences with the fervor of his art. Not one of the least reasons for his success must be sought in his excellent violin solos. His suave, velvety tone, his fine, emotional phrasing and his careful emphasis of rhythm and melody combine to make his violin playing a genuine joy and satisfaction to anyone understanding true musicianship. And for these reasons we are convinced that Mr. Severi has taken a firm grasp upon the heart-strings of those visiting the California Theatre, among whom may be found many of our concert goers. We rejoice in Mr. Severi's success, for we have watched him for years with friendly interest, and wish him every success, for he possesses the two characteristics we admire most in an artist—genuine talent and a tenacity of purpose that does not fear reverses, nor become intoxicated by success.

Hother Wismer, after several weeks' absence in the East, has returned to San Francisco and is shaking hands with his numerous friends. He enjoyed himself thoroughly and met many prominent musicians among them Leopold Auer. He has had an unusually interesting trip and now feels doubly energetic in preparing his work for next season. No doubt he will again be heard in concert.

Gossip Among Musical People

Sergi Klibansky, the noted New York vocal pedagogue, has returned to New York from Europe and began teaching on June 5th. He will continue to teach in New York during the month of June before leaving for the Pacific Coast where he will again preside over masterclasses at the Cornish School in Seattle from July 10th to September 2d. Mr. Klibansky's success last summer was so impressive that his visit this year will be awaited with more than ordinary enthusiasm.

Wandzetta Fuller Biers, the well known coloratura soprano of the bay region, was soloist at a successful presentation of Gaul's *Holy City* in Trinity Episcopal Church, San Jose, on Sunday afternoon and Monday evening, June 11th and 12th. An overflowing audience expressed its appreciation of the fine work done on this occasion. There was a chorus of seventy-five well trained singers of the Santa Clara Valley and Mrs. Biers sang solos as well as took part in ensemble numbers. Le Roy Brandt presided at the organ. Mrs. Biers enjoyed a busy season being obliged to visit San Jose three times a week to attend to her classes there and sing. She gave several unique programs, one of them being devoted to the compositions of George Chadwick from Told in the Gates, assisted by a reader and pianist, and properly costumed and also with adequate stage settings.

Miss Marion Coorsen, pianist, left San Francisco for New York where she will sail on the Aquetania for Europe on July 4th. Miss Coorsen will return late in September to resume her musical activities in California.

Clarence Gustin, vice-president of the California Federation of Musical Clubs who is a resident of Santa Ana, Calif., was in San Francisco last week to discuss federation problems with Mrs. Lillian Birmingham, president of the federation. The Board of Directors of the organization voted that the next convention of the federation will take place in Santa Ana next year. Mr. Gustin is one of the most energetic and wide-awake members of the club federation and much of the success of the organization is due to his fine enthusiasm and untiring efforts. It was principally through the energy of Mr. Gustin that Santa Ana received the honor of welcoming the next convention.

Mme. Rose Florence will give the Half Hour of Music at the Greek Theatre of the University of California on Sunday afternoon, June 25th. Her program on this occasion will consist of: Air from *Alceste* (Gluck), *Roméo et Juliette*—Voi le sapsote from *Cavalleria Rusticana* (Mascagni), *Serenade* (John Alden Carpenter), *The Old Refrain* (Arranged by Fritz Kreisler), *Les oiseaux* (Hue), *A Fairy Love Song* (Willeby), *In Questa Tomba* (Beethoven), *Slumber Sea* (Chisholm), *In the Land of Sunshine* (Waldrop), *Uda Waldrop* will be the accompanist. Among those familiar with the Bay Region's artistic colony it will easily be seen that this event should be one of the best given in Berkeley.

John Whitcomb Nash, the well known vocal artist and pedagogue, has recently issued an announcement that contains so much valuable information that we take pleasure in reproducing it here in part: "Early in his studies the student should be brought face to face with song values and their requirements, and at the same time should be led into a consciousness of his or her capacity for song. The cultivation of the voice includes such positive knowledge as the essential breath impulse for free tone-emission, an appreciation of classic vowel-forms and a realization of his or her requirements are mastered in much less time than was formerly thought possible by reason of definite knowledge accurately applied. The opportunity to attend lecture and ensemble classes is an economic feature much appreciated, for they offer a means of rounding out the studies at considerable reduction in cost. These classes cover harmony, ear training, lyric declamation, ensemble singing, stage deportment, pantomime, etc., etc."

Florence Stern, the exceptionally gifted young violinist, gave a recital in Carnegie Hall, New York, on Sunday evening, April 30th, at which she interpreted the following program: *Sonata in E major No. 6* (Bach), with piano accompaniment; *Concerto* (Tschai-kowsky); (a) *Hungarian Dance No. 5* (Brahms-Joachim); (b) *Serenade* (Schubert-Reményi); (c) *Caprice Basque* (Sarasate); (d) *On Wings of Song* (Mendelssohn-Achorn); (e) *Scherzo-Tarentelle* (Wienlawsky).

Eugene Blanchard, the brilliant organist, pianist and teacher, has been unusually active during the season and among his most artistic successes was his direction of the *Brahms Requiem* at the First Congregational Church, Oakland, on Sunday afternoon, April 9th. A chorus of eighty-five mixed voices and Mrs. Alma Berglund Winchester and Lowell Redfield as soloists interpreted the work excellently. Miss Virginia de Fremery presided at the organ with her well known musicianship. Although somewhat late we feel that such praiseworthy work should be recognized even though it took place some time ago.

Rena McDonald, the genial and indefatigable secretary of L. E. Behymer, was a visitor in San Francisco last week, but was compelled to make only a brief stay inasmuch as her absence in the East, where she went to attend to some affairs connected with the Behymer

office, naturally caused accumulation of her work there which needs rapid attention now. Miss McDonald has a host of friends in Los Angeles as well as San Francisco who admire her for her ability, tact and personal qualities.

Alexander Stewart, the distinguished California musician who is doing so much excellent work in behalf of community service, has been traveling from one end of the Pacific Coast to the other attending to many musical endeavours specially the music weeks. A short time ago he superintended a brilliant week in Sacramento and during the early part of May he participated in the convention of the Washington State Music Teachers' Association in Walla Walla, Wash., where he addressed the convention on Thursday evening, May 11th, on *The Music Teachers' Part in the Community Service Program*. Mr. Stewart is one of the busiest and most enthusiastic defenders of the cause of music.

Mrs. Emilie Lambert-Burke, an Australian concert singer and teacher, who recently came here to reside, gave an Hour of Music assisted by Mrs. Katherine Norton-Benner, Mr. H. S. Grannatt and George Douglas at the rooms of the Western Arts Association some time ago. The following excellent program was presented in a manner to delight a large and appreciative audience: *Liebestraum* (Liszt), Mr. H. S. Grannatt; *Solveig's Song* (Grieg), The Blind Ploughman (Conningsby) Clark, The Robin Woman's Song (Cadman), Duna (McGill); *La Procession* (Franck), *Des Larmes* (Massenet), *L'Heure Exquise* (Hahn); (a) Norwegian Bridal Procession, (b) Butterfly (Grieg), Mr. H. S. Grannatt; *The Herb Forgetfulness* (Von Flietitz), (Modern Greek Ballad); *Soft Footed Snow* (Sigurd Lie), *Cradle Song* (MacFadyen), Where, Oh Where, Has Johnny Gone? (Rudolf Friml), (Bohemian Folk Song); *Prelude, Lullaby, Blackbird's Song*, (Cyril Scott); *Maori Poi Song* (Alfred Hill), *Prefatory Note* by Mr. George Douglas.

Anna Louise David, the distinguished American harpist, appeared in numerous concerts during the season in the leading music centers of the Eastern states. Among her most important engagements was as one of the features of the Curtis Concert Course in New Jersey where she made such an excellent impression in conjunction with Mme. Cecil Arden that she has been re-engaged for the new season on a program with Mme. Jeritza. This course also includes next season Martinelli, Chaliapin, Pablo Casals, Harold Bauer and Titta Ruffo. Mme. David will again visit the Pacific Coast this summer to re-open her harp classes and appear in a number of concerts.

CHAMBER MUSIC SOCIETY HAS EASTERN MANAGER

Elias Hecht, founder and Western manager of the Chamber Music Society of San Francisco, has made arrangements with Arthur Judson of New York and Philadelphia, which places the organization under his management in Eastern territory for the ensuing season. This is indeed a cause for mutual congratulation, for what the Chamber Music Society represents to ensemble organizations, Arthur Judson is to the managerial field. Arthur Judson is one of the Eastern managers who makes it a point to manage exclusively only artists and attractions of the most distinct musical and artistic worth. That he is to guide the artistic destiny of the Chamber Music Society of San Francisco, a Western organization, in preference to the many Eastern ensembles already in the field, places another seal on the national recognition of the Chamber Music Society as one of the greatest contemporary ensembles in the world.

At the culmination of the Pittsfield Festival in September, in which the Chamber Music Society of San Francisco will participate, they will play, under Mr. Judson's management in New York, Boston and Philadelphia. There is not the slightest doubt but that they will bring honor and distinction to California's artistic reputation and enjoy as many triumphs in the East as they already have to their credit in the far West.

One June 25th, the Chamber Music Society of San Francisco will give the first of a series of six concerts in Santa Barbara. Upon this occasion the program will be as follows:

Sonata, G major (Bach), flute, violin, violoncello; *Serenade, op. 10* (Dohnanyi), violin, viola, violoncello; *Quartet, D major* (Mozart), flute, violin, viola, violoncello.

This program is considered by musical enthusiasts as being one of the most beautiful played by the organization. It is also one of the most taxing from a technical, artistic and interpretative standpoint. The Santa Barbarans will be afforded an evening's pleasure which will not be easily duplicated.

THE PACIFIC PLAYERS

Last Friday night at the little theatre in Sorsis Hall an all-round fine acting performance was given by the Pacific Players in *Carrots* and *The Bishop's Candlesticks*. This could be expected with experienced people like Nathaniel Anderson and Andre Ferrier playing strong roles surrounded by well-rehearsed and competent actors. Andre Ferrier deserves praise for lending his fine ability to the Pacific Players whose work he has recognized as worthy of his talent. As Jean Val Jean (the Convict) in *The Bishop's Candlesticks* his artistry was a feature of the evening. Minsieur played the part in English. Winifred Buster as Carrots in "Carrots" was sympathetic and true. This young actress is given her chance with the Pacific Players and she well de-

serves her opportunities. Jane Seagrave as usual did splendid work, and altogether the production, under the direction of Mr. Anderson, was a credit to the players. Miss Althea Burns sang as follows: *Medley* from *Irene*, by Montgomery; *The Fan*, by D'Hardelot, and *Sunbeams*, by Ronald. Her voice was rich and musical.

STANFORD UNIVERSITY ORGAN RECITALS

The organ recitals for the summer quarter at Stanford University will be resumed next Sunday, June 25th, and will continue every week throughout the entire quarter on Sunday, Tuesday and Thursday, as usual. For next Sunday's recital at 4 o'clock, Warren D. Allen, University organist, will play the second part of *Pilgrim's Progress* by Ernest Austin, which was begun at the recital on Baccalaureate Sunday. Compositions by Bach, Schumann and others will complete the program.

LA GAIETE FRANCAISE ENDS ITS SECOND SEASON

La Gaiete Francaise, San Francisco's delightful French Theatre, closed its season for the summer months on Wednesday evening, May 31st, with a final performance of *Le Voyage de M. Perrichon*, and it will reopen on Wednesday evening, October 18th. The large audience in attendance will therefore remember as its final enjoyment the realistic and splendid dramatic impersonation of Perrichon by Andre Ferrier, the director of the French Theatre, whose histrionic art as expressed in the interpretation of this role will long linger in the hearts of his auditors.

Mr. Ferrier is an artist of extraordinary versatility in several branches of artistic expression in anyone of which he can gain universal recognition. He devised and planned the handsome stage settings for all productions with limited resources and stage. Although the miniature stage of the French Theatre seems inadequate it appears much bigger by reason of the mounting. Mr. Ferrier also trained a company of amateurs into professional artists capable of presenting both comic and grand opera.

The extensive repertoire of the season, interpreted by a company specially trained by Mr. Ferrier, included: *Werther*, *Les Mousquetaires au Couvent*, *La Jalouse du Barbouille*, *Le Portrait de Manon*, *The Chimes of Normandy*, the classics of Moliere, the modern Parisian farce, and the melodramatic, thrilling little tragedies of Grand Guignol. In all of these musical and dramatic productions Mr. Ferrier interpreted the leading roles, he being in addition to an impressive histrionic artist, also an excellent tenor. It will be seen that Mr. Ferrier, therefore, had the responsibility not only to train his artists, design scenery and costumes, and act as stage director, but to study and interpret the leading roles in all his productions.

Fortunately he had as his assistant his charming wife—Mme. Jeane Gustin-Ferrier—an excellent dramatic and vocal artist who, like Ferrier, has won laurels in Paris and San Francisco. Incidentally it may be stated that this city, thanks to Mr. Ferrier's enterprise, is the only city in the United States to maintain a permanent French theatre. Although Mr. Ferrier has many offers to leave for bigger fields, he intends to remain here, inasmuch as he plans to inaugurate a representative School of Singing and Dramatic Art. During their residence in this city Mr. and Mrs. Ferrier have made a host of friends who will always be glad to assist them in their praiseworthy activities.

Mr. and Mrs. Ferrier and Georges Simondet, the delightful French tenor, will leave for Mexico City on June 25th, where they have accepted a very lucrative contract to appear in many concerts in the capital and other prominent centers in Mexico. It should also be mentioned that Mr. Ferrier coached Marston Argall in the role of Silvio in which he created such an excellent impression during the performance of *Pagliacci* at the Stanford Stadium in Palo Alto. Another pupil by the name of Kelly, with an excellent tenor robust voice, has recently been accepted at the Conservatoire National in Paris whence Andre Ferrier sent him three months ago.

After the conclusion of the Mexican tour Mr. Ferrier will reopen the French Theatre with a beautiful and very interesting repertoire. The Ferriers regard themselves now as full fledged San Franciscans and only recently have refused a contract to sing at the Opera Comique and Odeon in Paris. Mr. Ferrier is devoting considerable time to perfecting himself in the English language and one of his first opportunities to make use of it was given him in the role of the Convict in *The Bishop's Candlesticks* presented by the Pacific Players on Friday evening, June 16th, at Sorsis Club Hall.

Mrs. Suzanne Pasmore-Brooks gave a short program of piano music at her new studio home on Vallejo street on Saturday afternoon, June 10th, the performers being herself and five of her pupils. The audience consisted of the families and friends of the students who included: The Misses Anne Porter (daughter of Dr. and Mrs. Langley Porter), Ruth Magidson, Rhoda Mott, Ray Novitzky, and Evelyn Vore. Miss Vore studied for one year at the Grinnell College music department in Iowa, and during the past season has been enrolled in one of Mrs. Pasmore-Brooks' University of California extension classes. After the program the guests partook of light refreshments and keenly enjoyed going over the new home, an extremely artistic and unusual dwelling containing the spacious music room and a work shop for Digby Sherman Brooks who is a producer of hand wrought objects d'art. Mrs. Pasmore-Brooks will present those of her pupils who are prepared for public performances in a series of studio musicals, one each month, in her studio next season.

Stella Jelica

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DOMINICAN COLLEGE COMMENCEMENT PROGRAMS

We take great pleasure in publishing the following commencement programs given at the Dominican College in San Rafael during the month of May. They were well selected and interpreted by competent and well trained students:

Sunday evening, May 21st—Le Cygne (Saint-Saens), Leona Prag, Violin, Lorene Dyer, Harp; Voce di Donna (Ponchielli), (La Gioconda), Bernyce Gravem, Mezzo-Soprano, Leonore Keithley, Accompanist; Prelude (Chopin), Gigue (Bach-MacDowell), Dorothy Lindner; Tucson Folk Songs—(a) Nearest and Dearest, (b) A Flight of Clouds, Leonore Keithley and Katherine Dwyer, Dorothy Lindner, Accompanist; Prelude (Hasselmans), Lorene Dyer, Harp; Dawn (Pearl Curran), Twilight (Katherine Glen), The Year's at the Spring (M. H. H. Beach), Bernyce Gravem; Serenade (Pierne), L'Extase (Thome), Leona Prag, Violin, Dorothy Lindner, Piano; Elegie (Massenet), Marcella Knier, Soprano, Violin obligato played by Leona Prag, Leonore Keithley, Accompanist; Andante Religioso (Thome), Leona Prag, Violin, Evelyn Prag, Violoncello, Lorene Dyer, Harp, Dorothy Lindner, Piano.

Wednesday evening, May 24th—Marcella Knier, Soprano, assisted by Leonore Keithley, Pianist—Voi Che Sapete (Mozart), (Le Nozze De Figaro), Hunger Song (Cesar Cui), The Bouquet (Alpheraky), Lilacs, O Thou Billowy Harvest (Rachmaninoff Two Preludes (Scriabine), Leonore Keithley; Norwegian Love Song (Clough-Leichter), Do Not Go My Love (Hageman), Will O' the Wisp (Spross), Supplication (La Forge), An Open Secret (Woodman); La Fille Aux Cheveux de Lin (Debussy), Leonore Keithley; Air de Lia (Debussy), L'Enfant Prodigue, Celle Que Je Prefere (Foudrain), O Bocca Dolorosa (Sibella), Plus Grand Dans Son Obscurite (Gounod), (La Reine de Saba).

Commencement program, Monday afternoon, May 29th—Mozart (Allegro), from the C Major Quartet; Brahms (Ave Maria), Dominican College Choral; Beethoven (Finale), from the Serenade Op. 25; Zoellner (Ode to Music), Dominican College Choral; Haydn (Serenade), for Flute Accompanied by strings. The instrumental music was interpreted by the following members of the Chamber Music Society of San Francisco; Louis Ford, Violin, Nathan Firestone, Viola, Walter Ferner, Cello, and Elias Hecht, Flute.

Georgiana Strauss, the richly endowed young contralto, who sang Mercedes in Carmen and Martha in Faust with the splendid open-air operatic productions at Stanford Stadium in Palo Alto, has been engaged to sing with the open-air production of Carmen in the Hollywood Bowl which is being presented under the stage direction of Alexander Bevan. Carmen Silva will sing the title role and Edward Johnson will appear as Don Jose. The production is reported to be quite ambitious and spectacular.

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ALCAZAR

Herbert Heyes, stage and screen celebrity of national reputation, will begin a special starring engagement at the Alcazar next Sunday matinee, June 25th, in Blind Youth, one of the greatest plays of the day. Heyes is known from coast to coast as an experienced actor, with a charm of personality and a dignity of bearing that have won him a large place in his profession. His introduction to San Francisco will be exceedingly auspicious by reason of the fact that Belasco & Mayer have just obtained a number of the season's most pronounced New York successes for production during July and August. Heyes will have the leading male role in all of these, and they have been selected with an eye to giving him the best opportunity to display his well-recognized talents.

Heyes will be remembered as the original star of "Civilian Clothes," for a long period leading man with James K. Hackett, toured the country in "The Man on the Box," and has been identified with the leading stock organizations of America. His work on the screen has been no less notable. He has played opposite some of the leading film stars of the day, appearing with Theda Bara in Salome, The Darling of Paris, The Tiger Woman, The Vixen, and Under Two Flags. Other movie celebrities with whom he has played the principal male role include Valeska Suratt, Mary Miles Minter, Constance Talmadge, Bessie Barriscale, Ruth Roland, Gladys Brockwell and Ethel Clayton.

Blind Youth, the medium for introducing Heyes to the Alcazar clientele, is the work of Willard Mack and Lou Tellegen, and is a powerful play with a big theme. Its characters are strong and carefully drawn, and its situations have been wrought with a cleverness and an eye to acting values that make them of absorbing interest. Dudley Ayres is saying good-bye to the Alcazar this week in a notable presentation of "The Seventh Guest," a thrilling mystery play. It is also serving to introduce Katherine Van Buren, the Alcazar's new second woman, who was enthusiastically received by the Alcazar clientele.

Frank W. Healy, the well known San Francisco impresario, has been confined to the hospital for several weeks on account of an operation for appendicitis. Mr. Healy has been rather unfortunate during the last two months or so. At first he had an operation for mastoids which detained him in the hospital for a month. Then, after he had been home for a few days he became a victim of ptomaine poisoning, and he had just successfully overcome that sickness when he was suddenly afflicted with appendicitis. Although he is now on the way to recovery, he is still very weak and cannot see anybody. The Pacific Coast Musical Review joins Mr. Healy's friends in wishing him a speedy recovery and rapid return to his health.

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ROSA PONSSELLE TO TOUR COAST NEXT SEASON

Unless unforeseen circumstances prevent, the music lovers of the Pacific slope are to have an opportunity next season of hearing the voice which launched its possessor from the mediocrity of the vaudeville stage to that of the Metropolitan Opera House in one grand leap, and created one of the greatest sensations ever recorded in the history of Broadway's venerable home of music. Miss Rosa Ponselle is the first and only prima donna of the Metropolitan company to be not only born in the United States, but to have received her entire musical and cultural education within its confines; a fact that not only refutes the fallacy that our great singers must study abroad, but should also serve as an inspiration to others whose eyes may be straining toward the greatest musical reward in America—the center of the Metropolitan Opera House stage.

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

Los Angeles, June 19. John Smallman, Los Angeles baritone, reminded us last evening with one of the most pretentious programs sung here, that real vocal art probably demands more versatility of technique and interpretation than other modes of musical expression. Smallman realized this to a happy extent. In spite of an unduly long program his vocal and emotional resources seemed to expand rather than do anything else. His voice is finely resonant in the lower and middle registers, but loses in quality and volume when head tone or marked dynamic accent are needed. Where Smallman surpasses many of his colleagues is in his faculty of shading and nuancing. He produces a lovely sotto voce, a mezzo forte of rare mellowness, yet musically distinctive, also regarding diction.

In Axel Simonsen, cellist, Smallman found an associate artist of much merit. Axel Simonsen plays with inspiring musical enthusiasm and taste, based on excellent technique. Perhaps one could have wished for more warmth in the Rachmaninoff Sonata (first movement) the lovely characteristic Slav folk themes of which vibrate with suppressed intensity of feeling. The fluency of his rendition during the Boellman variations relieved the tediousness of the work. Lorna Gregg is an accompanist of reliability, but one often missed the interpretative element which is so essential, specially in the newer songs.

Smallman's program was notable in various respects. To begin with he provided his audience with the words of his songs and arias, in the vernacular and translation, wherever necessary. Not since Schumann-Heink's concert, about four years ago, has such a complete program been issued. It is a great asset to singer and audience, and it gave us an opportunity to admire Mr. Smallman all the more as an interpreter. Smallman will have to guard himself against a tendency toward tonal monotony, which probably results, not from a lack of interpretative insight, but from the desire to imbue his rendition as much as possible with the dominant "atmosphere" of the song. He sings modern French and Italian songs exquisitely. That old master of Italian bel canto, Jacopo Peri, (17th century), was presented with characteristic style. Massenet's dramatic aria Promesse de mon avenir suffered as to purity and color of tone. Mr. Smallman is at his best in more lyric selections, though he has breath of characterization, as shown for instance in Cadman's eloquently-descriptive song The West, written to a poetic eulogy of this country by Charles Farwell Edson. Three other Los Angeles composers, Gladys Knesel Thatcher, Oscar Rasbach, Gertrude Ross and Louis W. Curtis, were represented on the program. Unlike most singers, Smallman, to mention but a few of his selections, closed with a group of songs, significant through their deep beauty: Il Libro Santo by Pinsuti, Chanson Ancienne by Sauzey and Rachmaninoff's At Night. Simonsen played the three cello obligatos with tonal refinement. It was a poetic thought to close the concert with the subtle Rachmaninoff number, a choice by far superior to the usual slam-bang which in the minds of some artists are needed as the final interpenetration mark in music.

When this goes to press Ernestine Schumann-Heink and her family may have left already the Bay City region which they visited briefly. Shortly before their departure it was my privilege of being received by the great singer who had come to Los Angeles to receive the honorary degree of Doctor of Music from the University of Southern California which alma mater also conferred the honorary degree of Doctor of Law on Ignaz Paderewski in recognition of his great work on behalf of Poland. Still under the impression of meeting this one-in-a-generation artist, I wrote, the day being June 15th:

Today Ernestine Schumann-Heink, that supreme contralto, is celebrating her 61st birthday in all the glory of her radiant, big-hearted personality, that of a true super-woman. But Ernestine Schumann-Heink herself, who is soaring higher and higher on the wings of song from year to year, carries lightly that crown of silver hair, the only indication that she has passed the six-score annual cycles.

Except for a grand piano, nothing indicated in the big corner apartment that the world's foremost prima donna had made it her reception room. And well so, for that simple and yet indescribably electrifying personality of an Ernestine Schumann-Heink seemed to permeate it fully. Rising quickly, with movements of youthful elasticity, with winsome, wholly unaffected gladness, she met me, quickly recalling an inconsequential meeting that had taken place years past. But for a pair of shell-rimmed glasses it was the old, or rather the ever-young Schumann-Heink, that Aphrodite of song. "Of course, you know why I came now to Los Angeles?" she half-questioned, answering her query at once herself with that irresistible smile of hers:

"Such a wonderful honor, you know. The University of Southern California is giving me the honorary degree of Doctor of Music. And just think what a strange and lovely coincidence! Just on my sixty-first birthday," adding to my doubting, smiling glance at her lovely face, in which those frank eyes sparkled and stole themselves into my heart. Yes, I am 61. Of course! I have sung 45 years now. Well, the people are so lovely, I can not help keeping young. And then there is my family. My daughter has just come for a visit from Germany with her two boys. They are just college boys, 16 only. We will be here just a few days. Then we motor to San Francisco, for I want to show my



CAROLYN ALDEN ALCHIN

daughter the country. In about two weeks we come back and go to my San Diego home. But in August I must go East again to sing. Also I sing again for the American Legion. Oh, the boys! And her face grew serious and a flame of holy indignation seemed to light it up.

"You know some people have criticized me because I am speaking and working for the boys as I do. But then why don't the boys get the bonus. Perhaps if those people had stood with me at the bedside of those poor fellows they would feel differently. We need not be proud because we have hospitals for the blind and crippled ones. That's the least we can do, anyway. It is the boys who have given up everything and who come back and find no recognition. Just think of it—when I was at Salt Lake City there they stood in the bread line, after they had earned their food tickets by shoveling snow for 25 cents an hour! Men among them that have given up professional careers! Oh, it is not that they 'want' the money—they simply need it. But, more, they want the human touch, the human appreciation for what they have sacrificed. 'Mother Schumann,' they tell me, 'now that we don't wear the uniform any longer, we're forgotten.'"

"It grinds their hearts on the hospital cots. And it hardens their hearts as they walk the streets. I am an old woman, but I am a mother and my heart speaks. As it is I can not follow all the detail of the dispute about the bonus. But by human right for what they have sacrificed it belongs to them. I do not care anything for political parties. I am a democrat of the heart, not politically, and believe in the democracy of the human heart for all people. I am proud of the boys calling me 'Mother,' and I am going to earn this affection by giving more concerts, so as to help them. That is all I can do and I think if more American artists would do the same the boys would soon be better off." Then as to herself, and asking for indulgence, she continued:

"Oh, I know I should not criticize others, specially when I began another year. But I do not mean to judge anybody. But I cannot help wondering why we do not act as all other countries do, give our men a pension. Look what they have sacrificed. Why is this the grandest of all countries? Why, and I mean every word of it, are our boys so wonderful, why did they fight as they did? They were not brought up as on the continent in Europe, where they all know that they would have to serve in the army sooner or later, yet how did our boys respond, how readily did they come when the government called. When the people called them! Have the people forgotten them? Suppose we would have to face another war? Could you blame the boys of today and tomorrow, if they failed to trust the government which promised so much, but forgot so soon?" Then the conversation turned to matters musical. Also to the excellency of the Philharmonic Orchestra.

"You cannot say too much about W. A. Clark Jr.," Madame Schumann-Heink continued with heartfelt warmth. "I really think that he is one of the greatest idealists in this country. Do the people here realize what Clark has given them? It is something so great that the layman hardly can measure the artistic and generally educational blessing of such a gift. He is a wonderful man. And the spirit in which he gives. Truly you cannot say too much to make the people understand what they owe Mr. Clark. We were talking about Wagner, Madame Schumann-Heink said:

"You know it was Wagner who really made me," declaring evidently to her artistic victories of 1896 at the Wagner festivals in Bayreuth. However, we were interrupted through the announcement that her accompanist had arrived; incidentally it proved to be Mrs. M. Henman Robinson, our leading accompanist here—and I had to take leave. Rehearsing on her sixty-first birthday, when she was about to receive the honorary degree of Doctor of Music. So true to herself and to her "holy art" as she calls it without an iota of phraseology. How do the French say?

Beut trois fois! Thrice-blessed Schumann-Heink!

(Continued on Page 7, Column 2)

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If you wish to become famous you must be known and in order to become known you need publicity and there is no more dignified way to gain publicity than by dignified advertising. If advertising is undignified then fame is undignified.

Los Angeles will have its first open-air symphony concert season, beginning July 10th, at the Hollywood Bowl. This much is assured. Also, it can be definitely stated that Alfred Hertz, the beloved maestro of the San Francisco Symphony Orchestra, will conduct three if not four of the six weekly concerts during the ten weeks' season. Eighty men of the Philharmonic Orchestra will form the orchestra. The connection of Alfred Hertz with this season has caused a tremendous stir and resulted in a wave of enthusiasm which will make the season go over big, to use slang. But for the visionary enthusiasm of Mrs. J. J. Carter, the "musical god-mother of Hollywood," as she has been so well called, this grand project could not have been realized without a formidable set of quaranters' backs accounts. There is no "angel" with means back of this undertaking. Simply through making speeches, Mrs. Carter, with a staff of workers none too large a staff has sold over 2500 ten-dollar season tickets, mainly in Hollywood. It is expected that 1500 additional tickets will be sold during this week in Los Angeles.

Mr. and Mrs. Alfred Hertz, who have motored to Los Angeles, have met with a cordial reception. They will be here at least for one week. F. W. Blanchard, as President of the Community Park and Art Association, which organization is sponsoring the concerts, is general manager of the season. Guest conductors will be engaged for the concerts not directed by Mr. Hertz.

Meiba French Barr, one of the best-known sopranos in the West, will give the last of the Friday afternoon concerts which Barker Bros. have held in their auditorium this month, on Friday afternoon, June 2nd, at 3 o'clock. Lorna Gregg will be at the piano. These concerts are free to the public. Miss Barr will give as one of her groups Charles Wakefield Cadman's Willow Wind Cycle, which she sang, with Mr. Cadman at the piano, at La Jolla recently. Another interesting song will be the Waltz Song from Music, an Ode, by Hadley, which she sang in the production which was given at the Philharmonic Auditorium this season, with John Smallman conducting. Other numbers on the program are: The Seraglio's Garden, by Sjorstrom; When Cloris Sleeps, by Samuels; Ravishing Butterfly, by Maley; Rose Dreamed She Was a Lily, by Brown; The Vow, by Helmund; The Chrysanthemum, by Turner; Happy Little Sal, by Bend; In Those Soft Silken Curtains, from Macon Lescault, by Puccini; The Blackbird Song, by Scott, and The Cuckoo Bird, by Gertrude Ross.

At the California Theater--Carli Elinor is delighting his audiences with Suppe's overture, Morning, Noon and Night, imbuing the graceful work with all the tonal elegance of his fine ensemble. Elinor brings accuracy and musical elan to this music. That Carrie Jacobs Bond's I Love You Truly has the making of a really popular song was proven with the middle number of the program. Elinor presents this selection in a charming orchestration. The fourth of a series of favorite tunes cleverly strung together under the caption, How Many Do You Recall, is finding much favor with the public, which evidently loves to indulge in mythical reminiscences, specially if as pleasantly presented as during the three daily concerts at the California.

Christian Sprotte, son of the well-known singer, Mme. Anna Sprotte, has returned from a year's study in New York, and will open his studio on July 1st in the Tajo Building, where he will teach summer classes. While in New York, Mr. Sprotte studied violin with Hugo Kortschiak and Franz Kneisel, composition with Percy Goehius, and conducting with Walter Damrosch. He had the honor of being chosen from the large class to conduct the Bach Christmas Cantata, which was one of the largest affairs given at the Damrosch School this season.

NINO MARCELLI CONDUCTS FINE CONCERTS

High School Orchestra of San Diego Gives Distinguished Composer-Conductor an Opportunity to Delight Large Audience.

Nino Marcelli, brother of Ulderico Marcelli of this city, a distinguished conductor and composer, who already has earned laurels in South America and during the war, as leader of a military band, and who is writing this year's Midsummer Music for the Bohemian Club, is also director of the High School Orchestra of San Diego. Recently he gave a concert, and the San Diego Union commented both editorially and reportorially on this event. Commenting on Mr. Marcelli's work editorially, the San Diego paper says: "The result thus far under the able direction of Professor Marcelli has been more than gratifying; it has developed not only an orchestra which eventually will give this city high standing in the musical world, but it has brought within its scope a group of naturally endowed young men and women who promise to achieve individual fame in the specialties of their art."

Daisy Kessler Bierman commented as follows on the concert from a critical standpoint: A delightful surprise was in store for the large audience that gathered at the Spreckels Theatre last evening to listen to the second annual concert of the San Diego High School Orchestra. A pleasing evening of music was anticipated, and the first impression was the youth of the orchestra, who, in their simple middy high school uniforms, formed a most attractive picture. With the first number of the program, however, this impression was lost in a more overwhelming one of admiration for the finished and balanced presentation of a program that was built on the lines of a real symphony concert. When the first surprise was past, the audience, many of whom were leading musicians of the city, settled back to enjoy a performance that held the close atten-

tion through its early artistic merit. The hand of a master conductor could be easily discerned in the plastic material of these young musicians, and Nino Marcelli has earned a well deserved appreciation for his accomplishment with this group of talented students. He has, in fact, created a real orchestra, of professional ability, which can present a symphony concert to the satisfaction of the most critical. The technical accuracy of the work of the orchestra, combined with a musical understanding of interpretation, made their presentation of symphony overtures and classic suites, that are programmed by the greatest orchestras, most enjoyable. The flawless attack, unity and precision of presentation, was the result of faithful and careful training, and the earnestness and freshness of interpretation, mirrored the coloring of youth in the budding artists. One of the surprise elements in the performance was the smoothness of phrasing and modulation of phrasing.

Llano Briggs, the soloist, gave a beautiful presentation of the melodious Bach-Gounod Ave Maria, arranged for cornet. The young cornetist has a sweet, mellow tone, and played with skill this number which presents peculiar difficulties for his instrument, with its long sustained tones. He was recalled for encore, as were several of the ensemble numbers. Mr. Marcelli sharing the honors by having his youthful orchestra also rise in acknowledgment of the recalls. Owing to the length of the program, no encores were played. Baskets and bouquets of flowers were presented during the intermission in further expression of the appreciation of the audience for the work of the orchestra and its leader.

One of the most beautiful numbers of the evening, and the heaviest, was the Schubert Unfinished Symphony, which was given with finish and poise. The two movements were played, the first with its haunting theme, introduced by the cellos, of the Allegro moderato, one of the most popular of the lighter symphonies, and the second, the Andante con moto, its weaving measures given with a volume, balance and quality of tone that was most artistic. The Peer Gynt Suite, No. 2, presented the colorful pictures of the Norwegian composer, with a true feeling for the eerie minors and weird characteristics of this music of the north, the appeal of the wailing minor melody of Solveig's song being especially well brought out.

The closing number of this highly successful concert was the Prelude to Act III, from Lohengrin, given with the vigorous full swing of the robust wedding music of Wagner. As this concert was a long advance in musical development from the one given a year ago, musicians and music lovers of the city will wait with much interest the next appearance of this promising young musical organization, and to judge from the past accomplishment, the orchestra is destined to take its place among the leading organizations of its kind in the country.

THE NASH CONCERTS

The Nash Ensemble will give its sixth recital of the season in the St. Francis Hotel Colonial Ballroom on Friday evening, June 30th, at 8 o'clock. The following program will be presented: Sonata in C minor, op. 30, No. 2 (Beethoven), Miss Carolyn Augusta Nash, violin, Sigismondo Martinez at the piano; Songs with obligato--Poet and Critic (Cesar Cui), (with violin), Si vous l'aviez compris (Denzel), (with violin and violoncello), Stances (Flegiers), (with violin and violoncello), Antonino Minutoli-Pellegrino, Miss Carolyn Augusta Nash, violin, Wenceslao Villapando, violoncello, Sigismondo Martinez at the piano; Sonata in A minor (Grieg), Miss Carolyn Augusta Nash, piano, Wenceslao Villapando, violoncello; Songs for tenor--Le lever de la lune (Saint-Saens), Aria from GI Ugonotti (Meyerbeer), Antonino Minutoli-Pellegrino, Miss Carolyn Augusta Nash at the piano; Trio in D minor (Arensky), Sigismondo Martinez, piano, Miss Carolyn Augusta Nash, violin, Wenceslao Villapando, violoncello.

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PUBLIC SCHOOL MUSIC IN SOLANO COUNTY

On Friday, May 5th, Solano county held its first annual Play Day for the Grammar school children. Fully 600 children were in attendance and the audience included at least five thousand people. The program naturally consisted of various subjects among which music will be most interesting to our readers. We quote from a newspaper report sent to us by courtesy of Anna Kyle, supervisor of music of Solano county, residing in Fairfield, Cal.:

One interesting feature of the morning session was the Music Memory Contest. One representative of each school listened to twenty Victrola records to see who in the county has the best musical ear. Two things about each record were to be told by each child; the name of the selection, and the composer. Spelling and penmanship were also taken into consideration. Richard Pierce of Maine Prairie school and Viola Singler, of Benicia, tied for first place. Alice Kirkland of Vallejo was second, and Marion Trainor of Crystal Grammar school third. All the contestants, however, did excellent work and are to be commended for entering as many schools had difficulty in finding the records.

Promptly at 10:15 at the entrance to the Court House the 3,000 children who assembled there opened the program with the singing of America. The voices were supported by efficient accompanists at three pianos; Mrs. J. W. Mills, Fairfield Grammar school, Miss Faye Porter, Rio Vista Grammar school, Miss Phyllis McKnight of Yaca Valley Union school. The pianos were loaned through the kindness of the Armijo high school, Crystal Grammar school, and the City of Suisun. Three directors, Miss Sylvia Garrison of Vallejo, Miss Johanna Reiss of Benicia, and Miss Anna Kyle kept the pianos and children together. Special mention should be made of each number on the program had we only time and space. The drill by Center school was "letter" perfect. In spite of interruptions and confusion they carried it through to the end.

Vallejo's chorus work showed splendid training. The tone quality and interpretation were unusually good for amateurs. Vallejo is fortunate to have so efficient a director as Miss Garrison. The hot sun did not interfere at all with Crystal's calisthenics. They completed all of their exercises in a very clean cut manner and kept smiling in spite of the heat. Rio Vista's chorus rendered its two numbers very well, too. Fairfield's number was a pleasing novelty; their patriotic song and drill made an interesting diversion.

Benicia's Folk dance could not be fully appreciated because it could be seen by only a few people. Both boys and girls were accurate in step and rhythm and showed the grace and form which can come only through long hours of practice. Their costuming, too, was very artistic. The audience had the pleasant privilege of having the composer of one of the songs present. Mr. Frank Owen, Solano county horticulturist, accompanied his own composition, Nayacamas, with his violin. Everyone seemed particularly pleased with this number. The program closed with the full chorus singing the Star Spangled Banner.

Miss Ida Hjerleid Shelly presented her fourteen-year-old pupil, Lewellyn Hatfield, in the following program, assisted by Mrs. Frederick N. Evans, at Miss Shelly's studio on Friday evening, June 9th: Sonata in F major, Allegro (Kublan), (with second piano); La Fontaine (Reynald); Valse L. H. Alone (Krogman), Ben Hur March (Wallace); Studies op. 299, No. 11, No. 10, (Czerney), (with second piano), Curious Story (Heller), Caprice Bohemienne (Lebierre); Duo, Danse Moderne (2 pianos) (Dennee), Miss Hjerleid-Shelly, Lewellyn Hatfield; Fifth Nocturne (Leybach), Valse E flat major (Durand); Vocal solos—Dodo Baby Do (French Lullaby), Glow Worm (Manna Zucca), The Swing (Reincke), Old Mother Hubbard Florence Beresford, Mrs. Frederick N. Evans.

Our Artists' Page

Every resident artist is interested in securing as many concert engagements as possible. There are only a limited number of such engagements to be had. There are ten times as many artists seeking such opportunities as there are vacancies. On our Artist's Page there is only room for EIGHTEEN names. Since there is a demand for many more than eighteen artists, it stands to reason that the chances for securing engagements are greater than resorting to other means.

News From the Studios

Jack Hillman presented some of his pupils in an evening of song in the ball room of the Hotel Stockton in Stockton on Thursday evening, May 4th. The following extensive program was ably interpreted: (a) I'll Sing Three Songs of Araby (Clay), (b) My Laddie (Thayer), Miss Mabel H. Mayfield; (a) Homing (Del Riego), (b) I Came With a Song (La Forge), Miss Lona Gaw; (a) Lungi dal caro bene (Secchi), (b) Summer Rain (Willeby), Mrs. W. W. Williamson; (a) I Know a Hill (Whelpley), (b) Do Not Go, My Love (Hageman), Mrs. Robert D. McCauley; (a) I Bring You Heartsease (Brauscomber), (b) June (Beach), Mrs. Cora E. Smith; (a) Auvri tes Jeux Bleus (Massenet), (b) Until You Came (Metcalfe), Miss Myrna D. Hildreth; (a) Caro Mio Ben (Giordano), (b) Absent (Metcalfe), Mr. Orland Giurlani; (a) Spirit Flower (Campbell-Tyson), (b) Lindy Lou (Strickland), Mrs. Clarence Siveley; (a) Bound (Botsford), (b) Marcheta (Schertzing), Mrs. John Muldowney; (a) O, Let Night Speak of Me (Chadwick), (b) Call Me No More (Cadman), Miss Hazel Ridenour; Accompanists May Dunne, Nina Hamell Kilmer, Jennette Rose.

Janet Rowan Hale, gave a children's program which was interpreted by some of her piano pupils, between the ages of six and fourteen years, in the Italian room of the St. Francis Hotel on Saturday evening, June 17th. The complete program which was so satisfactorily interpreted that it reflected much credit upon the training Mrs. Hale is giving these young musicians, was as follows: (a) Allegretto Scherzando (b) Moderato (op. 174, Nos. 1 and 2) (Gurlitt), (for two pianos), Alice Lungair and Lucy Fay; (a) Etude (Burgmuller), (b) Petite Tarantella (James Rogers), Benjamin Baum; (a) Two Little Birds (Margaret Martin), (b) Wild Rider (Schumann), (c) Slumber Song (Gurlitt), (d) Spanish Dance (James Rogers), Muriel Glass; (a) Soldier's March (Schumann), (b) Mamma's Sewing Machine (Perley Dunn Aldrich), (c) March of the Scouts (Evelyn Sharpe), (d) Hunting Song (Merkel), Lois Campiglia; (a) Wake Up, Daisies (b) Blue Bird (Nettie Ellsworth), Jane Morris; (a) Shadow Picture (Reinhold), (b) Frolics (von Wilm), (c) Etude (op. 47, No. 3) (d) Etude op. 46, No. 7) (Heller), Eleanor Fay; (a) Birdling (Grieg), (b) The Humming Bird (MacDowell), Elizabeth Shaw; Allegro con Energico (op. 174, No. 4) (Gurlitt), (for two pianos), Margaret Kelton and Lena Rosenblum; (a) Minuet in G Major (Bach-Carroll), (b) A Little Romance (Gurlitt), (c) Twilight (Grant-Schaefer), (d) Dolly Lost (e) Dolly Found (f) Brownies' Dance (Margaret Martin), Alice Lungair; (a) In a Gondola (Heins), (b) Elfin Dance (Grieg), Harriet Long; (a) Witches' Revel (Schytte), (b) Pas Burlesque (Gurlitt), Ralph Campiglia; (a) Spinning Song (Ellmenreich), (b) Fairy Polka (Spindler), Carolyn Bartlett; (a) Forest Sprites (Jessie Gaynor), (b) The Streamlet (Priscilla Risher), (c) Song of the Lark (Tschalkowsky), (d) Musette (Bach-Carroll), (e) Musical Clock (Heins), (f) The North Wind (Evelyn Sharpe), Lucy Fay; (a) Valse in A Minor (Grieg), (b) A Donkey Ride Near Dublin (Gena Branscombe), (c) Valse Caprice (Ralph Jackson), Isabel Heger; Andantino (op. 174, No. 3) (Gurlitt) (for two pianos), Helen White and Elizabeth Shaw; (a) Schmetterling (Merkel), (b) Boys' Merry-Go-Round (Gade), (c) Buds and Blossoms (Gurlitt), Murray Richards; (a) To the Rising Sun (Torjussen), (b) Waltz in E Minor (Chopin), (c) Song of the Brook (Lack), Roherta Duncan.

Letitia A. Miller introduced a number of her piano and violin pupils at a recital given at her studio, 2316 Webster street, Berkeley, on Saturday, June 17th, assisted by her sister, Mrs. Ann M. Lobenstein, a successful San Francisco cellist. The program, which was intelligently interpreted, was as follows: Pupils who have only taken from 12 to 21 lessons, Piano solo—Rondino (Norwood Dale), Helen McDonell; Violin solo—Euterpe (tempo di marcia) (M. Greenwald), Erma Ellsworth; Piano solo—The Clock (Florence Maxim, Arthur Mainstrom; Piano solo—Romance Sans Paroles (song without words), (Streabhog), Dorothea Asman; Piano (6 hands)—Dixie (Dan Emmett), Dorothy Richard and Tom Stevenson; Violin solo—The Merry Bobolink (C. W. Krogmann), Ralph Davidson; Piano solo—Piere du Matin (morning prayer) (Streabhog), Grace Switzer; Violin solo—Echos (a study in harmonics) (Frances Pardee), Agnes Lehtonen; Pianologue—Jack and the Beanstalk (words and music by L. A. Bugbee), Katherine Connelly, at the piano, Mary Connelly; Piano solo—Study in Octaves (W. F. Sudds), Charles Dull; Trio, (2 violins and piano) Minuet in G (Beethoven), first violin, Winifred Connelly, second violin, Joseph Connelly, piano, Mary Connelly; Piano solo—(Descriptive) A Garden Dance (G. Vargas), Ethel Thiele; Piano solo—Ho, Ho, Ho, For the Sea! (a study in staccato), Dorothy Stevenson; Piano (6 hands)—O Belle Nuit (O Beautiful Night), from the opera Love Tales of Hoffmann (Offenbach), Phyllis Jacobs, Elizabeth Mole, Mary Connelly; Piano Solo—Intermezzo, Sparklets (Walter E. Mile), Elizabeth Mole; Cello solo—(a) At Twilight (W. H. Squire), (b) Romance (W. A. Aletter), William Wright, pupil of Ann M. Lobenstein; Piano solo—Etude, Sept Heures (seven o'clock) (Joseph Conco), Elsa Brower; Piano solo—(a) Etude (arpeggio study) (Stephen Heller), (b) Pluie d'Étoiles (Shower of Stars) (Paul Wachs), Tyne Mainstrom; Violin duet—Tyrolean Idyll, Auf Hohen Alpen (on the high Alps), (Ludwig Andre), first violin Yngve Christiansen, second violin Mrs. Miller, accompanist Mrs. Lobenstein; Piano solo—Etude Pony Race (Rudolph Friml) Mary Connelly; Finale—Dance, (French Ballet), Beatrice Rommel, pupil of Zeta Lovell of San Francisco.

Mrs. Charles Poulter, soprano and vocal teacher, introduced a group of her pupils in a studio recital, at her studio 588, 27th street, Oakland, on Saturday evening, June 10th, when the following program was interpreted much to the gratification of an interested and appreciative audience: Poet and Peasant (von Suppe), Thelma Osgood; Twittering Birds (Steavens), William Gurney; Duets (a) Waltz (Marshall), (b) Melody (Lejeal), Nancy Milet, Madame Poulter; Madame Pompadour (Johanning), Henry McCollough; Valse in E Flat (Durand), Charles Gurney; (a) O Solo Mio (Du-Capu), (b) Barcarolle (Offenbach), (c) Dance of the Shadows (Adams), Percy Freeman Betts; Songs (a) Felice, Waltz Song (Lieurance), (b) April Fooling (Robinson), Gertrude Mae Thaler; (a) Rattle of Spring (Sinding), (b) Tarantelle (Heller), Thelma Osgood; Songs (a) E'en as the Flower (Logan), (b) April Ecstasy (Speaker), Winifred Lillian Davies; Witches' Dance (MacDowell), Alfred Feary Poulter; Songs (a) Caro Mio Ben (Giordano), (b) Love Sends a Little Gift of Roses (Openshaw), Nellie Dobbins; Rendes Vous (Alitter), Hazel Alberta Geer; Songs (a) Il Bacio, Waltz Song (Arditi), (b) Pale Moon (Logan), (c) Love's a Merchant (Carew), Thelma Osgood; (a) Venetian Boat Song (Blumthal), (b) Nearest and Dearest (Caracoli), Wanda Hermansen, Christine Hansen; Peer Gynt Suite (Grieg), (a) Morning, (b) Asa's Death, (c) Anitra's Dance, (d) In the Hall of the Mountain King, Alfred Feary Poulter; Songs (a) Summer (Chaminade), (b) Robin's Song (White), (c) Staccato Polka (Mulder), Wanda Hermansen.

Miss Eva Garcia, the well known pianiste, and H. E. Pembroke, were responsible for an excellent musical entertainment conducted by the Berkeley Lodge of Elks on Tuesday evening, June 13th. Seventeen of the eighteen numbers of the first part of the program were rendered by pupils of Miss Eva Garcia, while one number was sung by Isabelle Lynch, pupil of Grace Le Page. The second part of the program was rendered by Miss Garcia, Arthur Garcia, and Hugh Williams. The children who interpreted the first part of the program made an excellent impression being heartily applauded by the five hundred people who were in attendance. The program was as follows: Part I—Children at Play (Parlow), Charles Dinneen (8 years); On the Meadow (Lichner), Solfeggietto (Bach), Myrtle Bardell; Lotus Bloom (Lemont), Mexican Serenade (Lemont), Gladys Cuddy; Dancing Sprites (Bohm), Album Leaf (Grieg), Ethel Lauterbach (9 years); Spring Flowers (Loth), Inez Cushing; Petite Tarantelle (Heller), Elfin Dance (Jensen), Gavotte (Hiller), Alice McKeegan (9 years); Buttery (Merkel), Chaconne (Durand), Esther Wilson; Roundelay (Lemont), Tarantelle (Heller), Cornelia Sturges; Ecossaise (Beethoven) Souvenir (Drdla), Melvin Hoyt; Connais Tu le Pays 'Mignon' (Thomas), I Hear a Thrush at Eve (Cadman), Isabelle Lynch, (pupil of Grace LePage); The Wind at Play (Hatch), Elfin Dance (Grieg), Drifting (Krohn), Edward Odell (9 years); Le Secret (Cantier), Minuet in G (Beethoven), Curious Story (Heller), Betsy Pembroke; (9 years); Poupe Valsante (Doll Dance) (Poldini), Gondoliers (Nevin), Love Song (Nevin), Vernon Comper; Novellette (Schumann), Nocturne E Flat (Chopin), Shadow Dance (MacDowell), Ellen Clarke; Scotch Poem (MacDowell), Dutch Dance (Beethoven), Isabelle Carlton; Butterfly (Grieg), Romance (La Forge), Earl Throckmorton; Cadiz (Albentz), Orientale (Amani), Carmelita Dinneen; May Night (Palmgren), Caprice Espagnoli (Moskowski), Marion Douglass. Part II—Violin solo Les Adieux (Sarasate), Mrs. Arthur Garcia; Tenor solo—Spirit Flower (Campbell-Tipton), For You Alone (Geehl), Mr. Hugh Williams; Piano solo—Scherzo—B Flat Minor (Chopin), Miss Eva Garcia.

Ida Hjerleid Shelley, the well known Sacramento pianist and teacher, is responsible for a delightful piano recital given at her studio in Sacramento on Friday, May 5th, the occasion of the State capital's music week. This recital was given by Leona Hunt, a thirteen-year old pupil of Miss Shelley's who played the entire program from memory. As a prelude to the recital the Allegro Quartet, consisting of Misses Alice Basler, Dorothy Talbot, Dorothy Bradley and Eleanor Campbell, played two piano numbers by request. The program was as follows: Two-part Invention No. 4 (Bach), Sonata C major (Mozart), (second piano part by Grieg); Dancing Doll (Poldini), Simple Aveu (Thome), La Czarine (Ganne); Etude op. 299 No. 17 (with 2nd piano) (Czerney), Dancing Nymphs (Braine), Song of India (Rimsky-Korsakoff), Second Mazurka (Escheverria); Valse Caprice (Jackson), Song of the Winds (Harris), Turkish March (Mozart); Elegie C sharp minor (Nollet), Polish Dance (Scharwenka).

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"MUSIC IN THE AIR"

Clarence Gustlin, First Vice-President of the California Federation of Music Clubs, Broadcasts Dissertation on Value of Music

Clarence Gustlin, the First Vice-President of the California Federation of Music Clubs, broadcasted the following from the Radio Station of the Atlantic-Pacific Radio Supplies Company, June 14th, Wednesday afternoon, from 3:30 to 4:30.

"This is indeed a time when the phrase, 'There is Music in the Air,' is translated into fact to an undreamed-of degree. And it is well so, for what more than music, that universally understood language of the soul itself, is worthy to be broadcasted to the farthestmost parts of the earth for the enjoyment and inspiration of man?"

As First Vice-President of the California Federation of Music Clubs, I feel exceedingly grateful for this opportunity to deliver from the Rock Ridge Radio Station at Oakland a message touching briefly upon musical education, our Federation work, and to present the greetings of our Past President and founder, Mrs. Cecil Frankel of Los Angeles.

The cause of musical education is being promoted in America to a degree never before equalled by any country. This is very largely due to the recognition, belated though it has been in many cases, by education everywhere of the unique value of music as an educational subject. Few subjects afford the student the desirable co-ordinated development of head, heart and hand which music provides.

The old Greek philosophers and teachers accorded music a pre-eminent place among the arts and sciences. The poets of all time have sung its praises with unmistakable sentiment. Men of the caliber of our dean of American educators, Dr. Elliott of Harvard, assigned music a foremost position among educational subjects, and we were acquainted with the wartime estimate of music through the unequivocal statement of no less a personage than President Wilson, when he said: "The man who belittles the value of music does the nation an injury."

The practical moralizing and socializing value of music is becoming increasingly apparent, and a great proportion of the awakened interest in music may well be attributed to this fact. It is being found adequate to practical human needs, as well as a delightful, satisfying and wholesome medium of expression. The recent assertion of a certain widely known and experienced detective concerning the good social influence of music is of interest. He says: "Show me a community with good music in its schools, churches and homes, and I will show you a community with a minimum of crime."

The practice of good music will reveal the inevitable benefits whether to individual or society, and it is upon this premise that so great an organization as the Federation of Music Clubs, State and National in its scope, declares its right of existence.

The wide service which the Federation is extending bespeaks for it the unqualified support, through membership of individual musicians, clubs, schools, churches, communities and all musical organizations, which have the great musical welfare of America at heart, and which can vision in the great democratic art of music a potential factor for the furtherance of international harmony and good will. Already our Federation activities are assuming an international aspect through the functioning of a recently organized Reciprocity Committee whose duty it will be to see that foreign peoples are acquainted with our best musical works and artists, and that we in turn are made familiar with their representative creations and exponents.

We in California may well take great pride in our musical progressivism. Generally speaking, our standards are high and our attainments increasingly prominent. We should feel a particular gratification that the musical department of our public schools, that most important field of all, are on so high a plane of excellence. Our State Federation of Musical Clubs feels a very especial gratitude to Mrs. McNaught, of our State Board of Education, for her enthusiastic interest, appreciation and co-operation in furthering the aims of the Federation along the lines of adequate recognition and valuation of music in the public schools.

Our California Federation of Music Clubs is to be under the very efficient leadership of Mrs. Lillian Birmingham of San Francisco during its new two-year term just commenced. We are looking forward to great accomplishments through the enthusiastic co-operation of all the musical forces of our great state. Fortunately, we have a solid foundation of nearly one hundred clubs upon which to build, and we shall always remain indebted to our immediate Past President, Mrs. Cecil Frankel of Los Angeles, now National Federation Chairman of Extension, for her most loyal and efficient work of pioneering and organizing, which has given to us the benefits and national prestige of a great State Federation.

I now take great pleasure in reading a message from Mrs. Frankel prepared for this occasion:

"I am happy to send you the hearty greetings of the National Federation of Music Clubs through the medium of this wonderful invention, 'Radio,' and to have the same expressed for me by our able First Vice President of the California Federation of Music Clubs—Clarence Gustlin.

"The National Federation of Music Clubs is a group of men and women directly or indirectly associated with musical activity, for the purpose of aiding and encouraging musical education and developing and maintaining high musical standards throughout America.

"Organized twenty-seven (27) years ago, they are today the greatest force for Americanization through music, functioning through their various departments of service, among the most important being Public Schools, Junior Clubs, Church Music, American Composers, International Reciprocity, Young Artists' Contests, Home and Group Singing, Music Library Extension and Legislation.

"Every musical organization in the State should join in this united effort for a great American music; sharing in the educational awakening and extending to the rural communities assistance in developing their own resources.

"Membership in the State includes a national membership also. The best minds of our country are devoting themselves to the work of the Federation of Music Clubs, because they believe that by organizing Junior Clubs, bands and orchestras for the leisure hours of our boys and girls; by encouraging so-called popular symphony, giving the American people musical traditions, an appreciation of good music, and musical desires that in time will develop an individual American school of music, thus America may take her rightful place in the world of art as a musical nation and a nation of music-loving people."

As an introduction to the program I wish to play a rather appropriate number in honor of the visiting Shriners, who may be listening in at this time. It is from the new Omar Khayyam Suite, by Charles Wakefield Cadman, our widely known and much-loved California composer, and is entitled "The Desert's Dusty Face." It is a charming Oriental tone picture of a caravan lazily winding its way over the desert sands, silhouetted against a colorful desert sky. A peculiarly fascinating rhythm is very suggestive of the lilting, languorous movement of the camel train.

During the remainder of the hour of music in the air Mr. Gustlin's program included selections from the following composers: Bach, Schubert, Duquin, Schumann, Chopin, MacDowell and Rubenstein; each number being described and analyzed so that the "listeners-in," especially the musical student, would attain full enjoyment and understanding of each selection.

Mr. Gustlin gave another Radio concert Friday afternoon, from 3:30 to 4:30, June 16th, from Rock Ridge Radio Station, at which time Mrs. Lillian Birmingham, the President of the California Federation of Music Clubs, "broadcasted" several splendid vocal solos.

PREPARE FOR NEW SEASON

Quite a number of teachers and artists discontinue their activities, and with these their efforts to announce their plans as soon as summer arrives. They decide to stop their publicity until the new season. Evidently they do not realize that it is exactly during the summer months that they should announce their plans for the new season. Music clubs, managers and students make their arrangements for the new season PRIOR to the opening of the same. And anyone who waits until the new season simply loses many opportunities which the summer affords.



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By ROSALIE HOUSMAN

From Carl Fischer and G. Schirmer

It is the house of Carl Fischer to whom we owe the best publications of modern violin literature in America. This firm has always stood for the progressive spirit in art and is practically the only one who goes in for extensive issues for other than piano and voice. Their catalogs contain many of the novelties appearing in the programs of famous violinists, who frequently make their own arrangements. The younger school of players is particularly skillful in this branch of their art, and it is to the efforts of men like Zimbalist, Seidel, Bonine, Roderick White, Thibaud, Poehon, Gardner, and last, though never least, Leopold Auer, that we owe the enlargement of the current repertoire. Zimbalist's fascinating *Fantasia on Coq d'Or* was the leading novelty in his program this winter. A masterly selection of the exotic melodies, with all the devices of a virtuoso violinist's skill in adaptation, has been published by Schirmer's and will meet with the approval of the concert artist. This firm also publishes a number of teaching pieces by Louis Coerne, Krogman and others.

First in importance are the concert transcriptions of Auer. In the list are Wagner's famous song, Traume, Lensky's air, from Tchaikowsky's *Oncle Tom*, a *Fantasia* in Russian themes of Rimsky-Korsakow's and the lovely Hebrew melody of Achron, which has been so often on the programs of Heifetz. The interesting thing about the Auer transcriptions is their faithfulness to their originals, and in preserving the contours, Auer has added to the charm and effectiveness of the music itself. There is no technical display per se, but the violin is always a musical medium. They are frequently played by his many distinguished pupils, as well as others.

Mishel Piastro, a sincere young player, has arranged a Rustic Dance of Scarlati and the Lonely Wanderer of Grieg, with skill and appreciation. They, too, belong to the advanced repertoire, and will be grateful recital music. Alfred Ponchon, who is the second violinist of the Flonzaleys, (which is a privilege), is not as well known as a composer as he deserves to be, and which these two charming arrangements prove. A Cambragnoli Romance of delicious beauty, as well as a Pagannini Andante from the twelfth sonata, are the most recent results of his editing as were several piano pieces during the past few months. Unfortunately, the many bookings of the quartet keep him from more work.

Thibaud's contribution, Minute Caprice of Rode, is dedicated to Elman, who should play it beautifully. It is to be hoped that he will do so on his return to America. He has also the transcriber, who has also been touring abroad. Josef Bonine has freely adapted the Rubinstein E flat Romance, which has long been the proud possession of the adolescent miss at the piano. He has made it into a difficult virtuoso composition, which, when well played, will please a large audience, and should be a popular recital number.

Toscha Seidel, who has also gone abroad conquering new audiences, has made several splendid arrangements for the recitalist programs. He has left the naive simplicity to L'Amour de moi, which is so characteristic of the old French romance, one of the purest melodies ever penned. The Syrian Berceuse, and Anitra's Dance are also cleverly done, yet I feel that in Troika en Traineaux of Tchaikowsky he has done his finest work. It is so thoroughly violinistic.

Several new and original works are also on the Fischer lists, and special mention, as well as praise is due Sam Gardner for his Slovak. Though he is a native of Russia, Mr. Gardner's entire training musically has been gotten in America, a fact we Americans can justly be proud to acknowledge. But in this I feel that blood will tell, and the freedom and abandon of the Russian has full scope in this rhapsodic fiery composition. From the musical standpoint, it reaches a high level, and stays there and from that of the player it is native to the instrument. It is to be hoped that other violinists will soon be aware of this splendid and effective concert number. Another American violinist who has also played in the West, Roderick White, sends us a Spanish serenade, dedicated to Auer, which is a silent testimonial of merit. It has melody, is not difficult, and though less original in conception to the Gardner music, is nevertheless equally deserving of a place on the repertoire of distinguished players. By far more pretentious than either of these is Bainbridge Crist's Oriental poem, Abhisarika, for which an orchestral version is also obtainable. One expects big things from Mr. Crist, and here one is not disappointed. Exotic, and well developed this "poem" will be a landmark for the American composer of violin music to remember, and emulate. It should be heard with its orchestral accompaniment, as the solo effort, and no good piano transcription, and an equally establish that.

Original compositions from a virtuoso as famous as Versey are rare and long awaited. These new things of his have been on the programs on his recent American tour and are coming. Not modern in the wifed sense so popularly discussed these days they are, nevertheless, not conventional or uninteresting. They are rather more like pastels, not too bold, and of melodic worth. A Toti Nure de Noe, Paraphrase, Chere de Lune are some of the purest, prettiest, and to those who are in search of novelties these will certainly

appeal, also to a discriminating audience, when they are given a hearing, which should be soon.

Important New Books on Musical Topics

Every once in a while, the music publishers turn from the printing of music to the issuing of important books bearing upon the subject. Books on the technique of the art are as important as the music itself, and the far-seeing publisher is alive to the demands of the music student, who wants to supplement his playing with good reading material. In *Alla Breve*, published by G. Schirmer, we have a case in point. This little book, by Carl Engel, who is now the librarian of the music department of the Library of Congress at Washington, D. C., is a delightfully written, and informing one, of the great composers from Bach to Debussy. It not only gives one general biographical data, but etches out of their lives, the salient influences which made them the great creative artists we know. There is a general criticism of the most penetrating sort, not the kind we have become accustomed to read in the daily papers, but the insight of a man who has written himself, and who understands the "gentle art of musical composition." The sketches are brief, but meaty, often quotable, and will prove a valuable addition to one's general, as well as musical library. The articles on Brahms, Debussy, Wagner and the conclusion are of remarkable quality, and a high water mark in American criticism.

Next in interest is a small red book, issued by Carl Fischer, called "The Principles of Wind Band Transcription," and appropriately dedicated to Georges Barrere, the eminent flutist. It is a manual for composers as well as a splendid guide for band masters, containing, as it does, explicit directions for transposition, instrumentation, and parallel necessities. Its author, Arthur A. Clappe, was a captain in the army, during the war, and director of the U. S. Army School, so he speaks with authority, as well as wide experience. The book is extremely interesting, and handles this almost virgin field, with insight, and understanding.

Katherine Ruth Heyman's book is an achievement in musical esthetics, and is one of the most absorbing books I have ever read. She calls it *The Relation of the Ultramodern to Archaic Music*, and Small, Maynard of Boston, are the publishers. It is the printed result of a series of informal talks given before various clubs, and in its book form should not only reach a wider and more appreciative audience, but also benefit the reader, with the time for thought which the printed page alone can give. Strange as it may seem to the average laymen, there is a closer spiritual tie between the modern and old music and the very modern. It seems to bridge the centuries and link us up closer with the past. So many of our modern composers have found new inspiration in the old modal scales of the early Greeks, which is the real basis of all our own music. The early Catholic church built its rituals upon them, and kept them pure and clean, even to the present day. They are the basis of primitive folk songs, and those of modern Russia, bear the imprint of the archaic and simple beauty of these old scales. Some things are so old that they are forever new, and it is just this quality which has made the old church scales so beautiful to the modern ear. As an antidote to the wild chromaticism of the Wagner-Liszt school they serve a salutary purpose. They open a wider horizon, than we have had in the past, freeing us, as they do, from the tyranny of the major-minor scales we have grown accustomed to for centuries. They do not imply the complete negation of the others, but give the modern composer a musical internationalism which parallels the political situation of our present daily life. It is another way of drawing the closer tie between music and living. Throughout the book, Miss Heyman makes one feel and appreciate the alliance of all the plastic arts, and an inner relationship which is of the greatest benefit to all. Her viewpoint is large, so is her canvas, and her insight and understanding rare and penetrating. Not only are her thoughts original, and illuminating, but she proves her points all along the line, which makes one realize that she is not conversational, but scientifically correct in all the details of her little book. There are five chapters, each worthy of a lengthy review individually, but I can only permit myself this general summary, and emphasize the importance and merit of the whole. The individual chapters are on the Modes, Rhythm, Parallels between modern poetry and music, Scriabin and Debussy. Certainly no wider scope can be imagined, and I can heartily endorse and recommend this book to a thinking reading public. It will justify many things, which the uninitiate are shy of and will help the modern artist, by giving him a more thoroughly alive audience to play for.

Of very special interest to professionals and laymen alike, is Salvatore Fucito as Caruso, and the Art of Singing, recently issued by Stokes and Co. The author writes of the world's greatest tenor, from the experiences of daily contact, as for six or seven years he was his coach and accompanist. There are, of course, interesting personal reminiscences, bits of the results of personal contact, details about the great roles he sang so gloriously and some excellent illustrations to round out an interesting volume. But the main value lies in the discussion of the Caruso technique, and Mr. Fucito gives detailed accounts, as well as examples of the various exercises he daily used, in order to keep his naturally great vocal apparatus in its best condition. To singers and vocal students, this will be of inestimable value, and not only these, in themselves, but the

example of the artist always striving toward perfection. That is the lesson of the book, and the incentive to those who travel on the difficult road of SINGING artistically.

THE RETURN OF ISADORA DUNCAN

The announcement that Isadora Duncan is to return to her native land for a farewell tour next season has stirred the interest of her thousands of admirers and followers and has awakened a long-smouldering controversy as to her share in America's contribution to the art of dancing. It is many years ago, when a ten-year-old girl—gawky and self-willed, morose and lyric by turns, a brazier of smouldering fire—was restlessly hovering about a California lawn. Her brother cultivated oratory, and indoors he was sonorously reading from a school book. The girl heard him, out on the lawn:

"I shot an arrow into the air,
It fell to earth, I know not where!"

Something moved in the breast of the girl. The arrow became a dimly conceived symbol—youth, life, achievement, love. The rhythm of Longfellow's verse merged with the pulse of her own blood. Unconsciously, she began to move, to gesticulate, to run, to leap—to dance. She dramatized the arrow's flight, its leap into the unknown. Untaught as any sheep capering the wind on an Irish hill, Isadora Duncan, "the amateur," began her life's work.

Many years of intense effort toward self-development followed—years when she reaped no better harvest than privation and suffering. But Isadora Duncan had a will that would not bend or break, and ever before her, through the thick, murky clouds of despondency, flew the arrow—the symbol of her career. A prophetic, unrecognized in her own land, she went to Europe, and it was in the alien cities of Munich, Paris and London that fame placed its wreath of honor at her feet.

It was then that America welcomed her with wide-open arms, and during the first half of the last decade her name became known from coast to coast, from windswept Lakes to the sunny Gulf. Her coming was the renaissance in America of the most timeless of the arts—that of the dance.

Ever an ardent and valiant worker in the cause of humanity, the first clash of arms that provided the World War found her back in Europe to help wherever she could. Her school near Paris was converted into a hospital, and there she spent those long and trying years to administering to the maimed and wounded. Most recently, the terrible plights and suffering of Russia aroused her sympathy, and, with the aid of the Soviet Government, she devoted herself to the welfare of the children of Moscow. It was in the ancient capital of the Muscovites that Miss Duncan met Alexander Yessinin, the young Russian poet, to whom she was married a month ago and who will come to this country with her, together with a troupe of twenty-two Russian dancers, trained and developed by her.

It is well, at this point, to quote Miss Duncan's formal convictions on the dance: "The Greeks in all their painting, architecture, literature, dance and tragedy evolved their movements from the movement of Nature, as we see expressed in all representations of the Greek gods, who, being no other than the manifestation of natural forces, are presented in a pose expressing the concentration and evolution of these forces. This is why that art of the Greeks is not a national or characteristic art, but has been and will be the art of humanity for all time."

"The school of the ballet of today vainly striving against the natural laws of gravitation or the natural will of the individual, and working in discord in its form and movement of nature, produces a sterile movement which gives birth to no future movements, but dies as it is made."

"The expression of the modern school of ballet, wherein each action is an end, and no movement, pose or rhythm is successive or can be made to evolve succeeding action, is an expression of degeneration, of living death. All the movements of our modern ballet school are sterile movements, because they are unnatural; their purpose is to create the delusion that the law of gravitation does not exist for them."

"The primary or fundamental movements of the new school of the dance must have within them the seeds from which will evolve all other movements, each in turn to give birth to others in unending sequence of still higher and greater expressions, thoughts and ideas."

"This may seem a question of little importance, a question of differing opinions on the ballet and the new dance, but it is a great question. It is not only a question of true art, it is a question of race, of the development of the female sex to beauty and health, of the return to the original strength and to natural movements of woman's body. It is a question of the development of perfect mothers and the birth of healthy and beautiful children."

"I intend to work for this dance of the future. To express what is the most moral, healthful and beautiful in life, this is the mission of the dancer, and to this I dedicate my life."

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Lloyd Kramer, thirteen-year-old pianist pupil of Mrs. H. I. Krick and son of Mrs. P. J. Kramer, President of the Federation of Mothers' Clubs of Oakland, gave a piano recital in Oakland during the first week in May. It took place before the American Talent Club of Oakland on Friday evening, May 5th. The club house was filled with people, and they were all very enthusiastic over the young musician's playing. His entire program was played from memory, and he was compelled to respond to encores.

Irving Krick, the fourteen-year-old son of Mrs. H. I. Krick, gave a piano recital at the Rockridge Radio broadcasting station on Wednesday afternoon, May 3rd, and won distinct success, the owners of the station expressing themselves as being delighted with his work, and invited both him and his sister Jeanne to play again. The latter is nine years of age, and played Paderewski's Minuet so well that it had to be repeated.

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| Assets | 871,861,299.62 |
| Deposits | 88,201,299.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,650,000.00 |
| Employees' Pension Fund | 371,753.46 |

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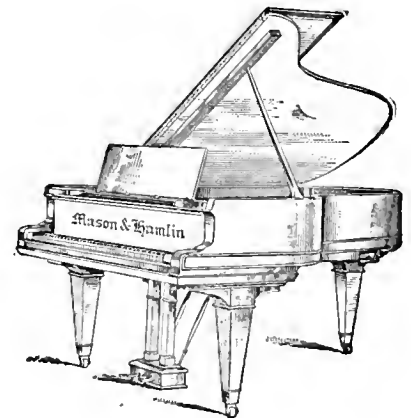
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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 14

SAN FRANCISCO, SATURDAY, JULY 1, 1922.

PRICE 10 CENTS

FINE ARTISTS DELIGHT BERKELEY AUDIENCE

Florida Parrish-Moyle, Soprano, Lizetta Kalova, Violinist, and Edgar Albert Thorpe, Pianist, Give Representative Program

By ALFRED METZGER

Florida Parrish-Moyle, soprano, Lizetta Kalova, violinist, and Edgar Albert Thorpe, pianist, gave the second of a series of recitals of which the first was given at the Fairmont Hotel, San Francisco, on Tuesday evening, June 20th. This second event took place at the Claremont Hotel, Berkeley, on Friday evening, June 23rd, and attracted a select and musical audience. Owing to other appointments for that evening it was impossible for us to hear the entire program, but we were able to remain during the first three numbers which gave us an opportunity to hear the three artists.

The introductory number on the program consisted of Tartinì's G minor violin Sonata and was interpreted by Mme. Lizetta Kalova. This distinguished Russian violinist is no stranger to our musical people inasmuch as she appeared frequently in public last year and at every time secured for herself the triumphant approval of her hearers. She has a smooth, clean tone, plays with much fire and impresses one with the conviction that she is an experienced artist who understands the compositions she interprets thoroughly. Technically she commands an unusually clear and brilliant execution while her natural artistic temperament influences her to invest her phrasing with every particle of sincerity and seriousness. She was enthusiastically received and her audience gave audible proof of its gratification.

Mme. Florida Parrish-Moyle sang a group of three songs by Handel (Care Selve), Scarlatti (Se Florindo e Fidele) and Brown (Shepherd) Thy Demeanor Vary. This artist also convinced everybody that she is an experienced singer, that her voice consists of a lyric soprano of fine resonance in the middle and low tones, that she has grasped the technical difficulties of vocal art to an unusually thorough degree, and that she sings with the intelligence of one who has conquered the dramatic meaning of a composition. As will be seen from her first group she has selected works demanding the most careful and painstaking mode of expression and the fact that she delighted her audience so much as to arouse them to hearty manifestations of approval is evidence for her public success.

Edgar Albert Thorpe played Chopin's Scherzo No. 3 in C sharp minor and also the accompaniments as well as the piano part to the violin sonata. He therefore appeared in three distinct capacities, namely, as soloist, accompanist and ensemble player. On this occasion we preferred him in the latter two roles, for his accompaniments and ensemble playing overshadowed on this occasion his solo work. He is an artist whose essential claim to public favor consists of a refinement of style, smooth and flexible touch, clear technic and poetic instinct. He is by all means a pianist who deserves a prominent place in public musical life and who, as was the case on this occasion, has the capacity to draw his audience toward him.

The balance of the program, which was under the management of Mme. Vought consisted of: Soprano solo—Aria, Care nome from Rigoletti (Verdi), Mme. Florida Parrish-Moyle; Violin solos—(a) Nocturne (Chopin-Auer), (b) Caprice XIII (Paganini-Kreisler), (c) Tarantella (Wieniawski), Mme. Lizetta Kalova; Soprano solos—(a) Merry Maiden Spring (MacDowell), (b) Love Like the Dawn Came Stealing (Cadman), (by request), words by Gilbert Moyle; (c) The Lark Now Leaves Its Watery Nest (Parker), Mme. Florida Parrish-Moyle; Second Polonaise Brillante (Wieniawski), Mme. Lizetta Kalova.

IMPORTANT ANNOUNCEMENT

The editor of the Pacific Coast Musical Review will be in Los Angeles from July 1st until July 11th, inclusive, in order to attend the annual convention of the Music Teachers' Association of California, to witness the open-air performance of Carmen under the direction of Maestro Guerrieri, and the stage direction of Alessandro Bevani, and last but by no means least to attend the first of a series of symphony concerts to be given in the Hollywood Bowl by the Philharmonic Orchestra membership of eighty under the direction of Alfred Hertz. All copy for the Pacific Coast Musical Review may be left as usual at the office, (801 Kohler & Chase Bldg.), where it will be taken care of, and all business transactions should be attended to at the Leighton Press, 516 Mission street. If it is inconvenient for any of our friends or patrons to call at Mission street, they can telephone to Douglas 8350, and an appointment will be made at the editorial office in the Kohler & Chase Bldg., or at any place most convenient. The editor will be back in San Francisco on July 13th.

NOTRE DAME COMMENCEMENT IN SAN JOSE

Famous Conservatory of Music Gives Well Selected Program on Occasion of Seventy-First Commencement Exercises of Notre Dame College

By ALFRED METZGER

The College of Notre Dame and the Notre Dame College of Music celebrated its seventy-first commencement exercises in San Jose on Tuesday morning, June 20th. As usual the hall was crowded with enthusiastic and loyal friends of the college as well as the graduating students and the faculty of efficient sisters were honored by the presence of the leading clergy of this part of California. Archbishop Hanna headed the delegation and delivered one of his eloquent and impressive addresses. The program, owing to certain circumstances which made brevity necessary, did not contain as many musical numbers as usual, but whatever there was, represented the very best that any music school can offer.

Violet Irma Bulmore, soprano, and Filisene Elizabeth Estrabou, violinist, were the graduates this year, and inasmuch as they appeared in a recital of their own which was recorded in these columns several weeks ago, they did not appear on their own account at this time, although Miss Bulmore sang the solo part in the opening chorus in excellent voice and with gratifying spirit. Virginia Matheu, violinist, received a gold medal for creditable work in violin.

Miss Bulmore in addition to her graduation from the conservatory course, received a gold medal and diploma. She has been fourteen years in Notre Dame College



VIOLET BULMORE

A Gifted Young Soprano Who Graduated With Honors From the Conservatory Course of the Notre Dame College, San Jose

is specially difficult to interpret and the fact that they did not only secure the uniformity of phrasing but retained rhythm and intonation is surely worthy of praise. Students and faculty should share equally in the honors. The Vision of Dante, an original allegorical tableau with declamation written by one of the Sisters of Notre Dame and interpreted ably by Evelyn Derby who expressed grace, fine enunciation and a remarkable memory, proved one of the specially successful features of the program. Those representing the beautiful tableau were: Elsie Raunsey, The Child Beatrice; Elizabeth Flannery and Hazel Murphy, companions of Beatrice; Henrietta St. Pol, Beatrice the Woman; Margaret Doyle, The Blessed Virgin; Angeles—Maria Goubaud, Muriel Cunningham, Hilda St. Pol, Helen Weller, Mariquita McClosky, Marie Louise Holthouse and Rafaela Clouthier.

Maxine Cox, who received the Bachelor of Music Degree last year was the piano soloist of the occasion. Miss Cox spent thirteen years at Notre Dame, received her complete education there and was a high school graduate, the College having also high school courses. Miss Cox played the Grieg Sonata op. 7 in a manner that revealed her fine training and her inherent musical and artistic faculties. During the last years, since her graduation, Miss Cox has been coaching with Uda Waldrop, and her artistic progress both as to touch and phrasing could readily be noted, although she received that solid foundation at the College which is absolutely necessary if any artistic results are to be obtained after graduation. Miss Cox



FILISENE ESTRABOU

A Talented Young Violinist Who Received Diploma and Gold Medal at Graduating Exercises of Notre Dame College, San Jose

from the first grade until now. She received her entire literary and musical education at Notre Dame and is also a high school graduate there. Her fine soprano voice and artistic style have been among the delightful features of many of the musical events of Notre Dame College of Music. Miss Estrabou, too, received her entire literary and musical education at Notre Dame. She also was the recipient of a gold medal and diploma on this occasion and devoted fourteen years at the college to the completion of her education. She, too, is a high school graduate and her fine tone and facile technic have added greatly to numerous programs in which she participated.

This year's commencement program began with march and chorus from Tannhauser by Wagner which was interpreted by a chorus of eighty voices singing in four part, soprano by Violet Bulmore and orchestral accompaniment by: Pianos—Maxine Cox, Margaret Jones, Eileen Fitzgerald, Dorothy Cross; Violins—Filisene Estrabou, Eugenia Zingham, Ramona Schilling, Lenore Melendez, Virginia Matheu, Eleanor McDonnell, Augusta Mann, Marion Catherine Pabst; Harp—Julia Herrate; Cello—Isabel Melendez. The ensemble work and intonation as well as the rhythm and accent on this interpretation were very satisfactory and enjoyable. It is always delightful to watch these students sing and play in such precise time when no conductor is there to keep them together. This Tannhauser March and chorus

proved beyond a doubt a credit to the College and her readiness in overcoming almost unsurmountable difficulties and her assurance and confidence proved that she is a pianist of superior merit. She acquitted herself most creditably on this occasion.

The concluding musical number of the program was Rossini's Tangred Overture by the following instruments: Pianos—Eileen Fitzgerald, Lydia Klavano, Norma Francis, Marie Teresa Fatjo, Marie Teresa Herrate, Janet Pabst, Virginia Ruiz, Evelyn Derby, Henrietta St. Pol, Muriel Cunningham, Hilda St. Pol, Elizabeth Macke, Marie Mitchell, Dorothy Gross, Andrea de Leon, Catherine Flannery, Violins—Filisene Estrabou, Violet Bulmore, Edith Baker, Ramona Schilling, Margaret Jones, Lenore Melendez, Lydia Molina, Julia Molina, Joseph Corda, Virginia Matheu, Eugenia Zingheim, Eleanor McDonnell, Augusta Mann, Aileen Green, Marion Catherine Pabst, Margaret Eileen Johnson, Mary McCue, Grace Ryan, Cello—Isabel Melendez; Orchestral bells, Julia Herrate; Instrumental accompanist, Lucille Gordon.

Again it was noticeable that the young musicians were excellently trained and prepared, for they played well together and exhibited a uniformity of attacks and expression which added greatly to the enjoyment of those who heard them. Another successful term has passed for the College of Notre Dame and again a number of well trained, well educated and splendidly equipped students are turned into the world.

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TWENTY-FIRST YEAR

LOUIS HOMEYER'S DEATH

The present generation of students and music lovers possibly do not know the important role which Louis Homeyer, who died early last week at his home in Alameda, occupied in the musical history of San Francisco. And yet this energetic and able musician contributed more to the early musical life of this city than anyone may imagine. He was not only an able violinist, ensemble player and teacher, but he gave the second successful season of symphony concerts after Rudolph Herold and during the height of his musical activity he centered the attention of the city upon his work. Mr. Homeyer also was musical director at some of the theatres in this city and thanks to his continued zeal and enterprise he kept himself at the head of musical affairs for a number of years.

During the last few years Mr. Homeyer was ailing and did not take such an active part in musical affairs. However, he kept up his interest in music until the end, and during the last years he devoted himself more to teaching and orchestral playing than to taking a leading part in music. During fifty odd years he was one of the members of San Francisco's musical colony he made hosts of friends who sorrow because of his demise and who will join this paper in wishing his soul that peace and rest which his active career has won for him.

CLEMENT MUSIC SCHOOLS ANNUAL RECITALS

The Primary, Intermediate and Academic Pupils of the Ada Clement Music School Present Extensive Programs in an Able Manner

The annual recitals by the primary, intermediate and academic pupils of the Ada Clement Music School, 3435 Sacramento street, took place on March 31st and April 1st and as usual proved unqualified successes from the standpoint of the student as well as the teachers who trained them. We are hereby publishing a complete series of the programs presented:

Primary I and Primary II A, March 31st at 4 p. m. Part I—Why (Bilbro) Stuart McLaughlin; Pussy Cat (Folk Tune) Happy Hamilton; Violin—Tyrolienne (Rossini) Sarah Beckman; Eskimo Lullaby (Blake) Dorcas Kephart; First Robin (Rogers) Betty Hoover; Clatter (Gaynor) Florence Bentley; The Bumble Bee (Spaulding), Beverly Hodghead; Dance Lightly (Gaynor) Betty Bacon; Violin—Pensive Melody (Tschaiowsky) Robert Harker; Jolly Workman (Gaynor) Sally Sherry; The Cello (Blake), Richard Smart;

Giant Steps (Adams) Peter Pond; The Rooster (Maxim) Bailey; Violin—Long, Long Ago (Bayley), Little Waltz (Moffat) Elmer Bricca; Little Brown Frog (Erb) Margaret Cutting; Evening Song (Gaynor) Maria Rossi; March (Krentzlin) Mary Gerhardt; A Goblin (Gaynor) Eliot Potter; Two Little Birds (Martin), Janice Cameron; Bird in the Meadow (Gaynor) Gertrude Ophuls; The Lion (Weston) Robert Cutting, Part II—Drive Around the Lake (Jenkins), Jack Levy; The Bird in the Woods (Jenkins) Natalie Beggs; Jack Tar (Maxim) Lucille Brendel; The Swallow (Dutton) Marian Pettis; Staccato Minuet (Lanciani) Billie Sargeant; Serenade (Gaynor) Berenice Chipman; Soldier's March (Schumann) Clark Potter Hunter's Horn (Schmoll) Sylvia Gordon; A Frolic (Davis), Daisy Ryone Parson; Violin—Valse, Mignon (Thomas) Richard Eikus; Old French (Folk Tune) Virginia Cheatham; Sleepy Time (Orth) Elsa Lazarawitz; Merry Peasant (Schumann) Aileen Johnson; Il Cuccu (Oddone) Elena Fontana; A Sunny Holiday (Bilbro) William Pratt; Violin—Fifth Air Varié (Dancila) Emil Lazarawitz; Question and Answer (Martin) Jean Gilbert; Criss Cross (Smith) Margaret Griffith; Trumpet Flower (Adams) Doris Weinstrom; Duet from the Magic Flute (Mozart) Marion Henderson and Eleanor Weinmann.

Primary II B and III A, April 1st at 2 p. m. Part I—Marionette Ballet (Smith) Claire Grillo; Theme and Variation (Gurlitt) Elinor Ophuls; Christmas Letter (Bilbro), Cella Bishop; Air and Variation (Gurlitt) Helen Umland; Little Jack Horner (Rogers) Evelyn Taylor; The Coquette (Gaynor), Leonie Bailey; Gavotte (Martin) Marjorie Mott; Harp Sounds (Mayer), Aileen Dittmar; Eventide (Lichner) Anne Howard; Violin—Chanson Polonaise (Wienjowski) Frances Bonner; Hunting Song (Martin) Emily Putnam; March (Marker) Aimee Martini; Hunting Song (Schumann) Herman Goldberg; First Loss (Schumann) Nancy Leonard; Sailor's Song (Schumann) Tadini Bacigalupi; Sicilian Song (Schumann) Ruth Weinberg; The Rider's Story (Schumann) Harold Zelinsky; Little Romance (Schumann) Beatrice Blass. Part II—Etude (Lemoine) Janice Edger; Bee in the Clover (Geibel) Harry DeWitt; Little Runaway (Rolseth) June McCormack; Telling Fairy Tales (Parlow) Donald Pratt; Arabesque (Burgmuller) Elizabeth Davis; Theme and Variations (Horneman) Patricia McCoy; Ballade (Burgmuller) Evelyn Hodghead; Hanging Gardens (Davies) Mathilda McCulloch; Violin—Ave Maria (Bach-Gonnd) Robert Huebner, Barbara Nourse at the piano; Hunting Song (Gurlitt) Elizabeth Curry; Little Rogue (Rogers) Alice Shoemaker; At Play (Hodghead) Rosemary Cunningham; Gavotte (Bach) Dorothy Ford; At Evening (Wright) Meredith Maddux; Spanish Dance No. 2 (Moszkowski) Isabelle George, Kathryn Beals; Frolics of a Fairy Night (Heller) Florence McCormick; Sailor's Song (Grieg) Edith Kullmann.

Primary III B and IV, April 1st at 4 p. m.—Story Teller (Loth) Virginia Boardman; Awakening of Spring (Haberber) Agnes Nelson; The Song of the Lark (Tschaiowsky) Priscilla Alden; The Chase (Burgmuller) Katherine Eddy; Andantino in E flat (Mozart) Kenneth Turner; Reverie (Tschaiowsky) Eileen Connolly; Le Coucou (Arensky) Newell Clement; March (Rebikoff) Aline Raas; Goblins' Frolic (Heller) Helen Cox; El Dachtarawan (Rubinstein) Betty Ebright; Adagio (Haydn) Janice Roche; Elves at Play (Heller) Edith Trickler; Prelude (Wright) Virginia Crowley; Knight Rupert (Schumann) Virginia Wise; Barcarolle (Scharwenka) Jane Packer; Serenade (Rachmaninoff) Geoffrey Christensen; Humoresque (Grieg) John Hirschfelder; Birdling (Grieg) Katherine Winship; Moonlight Wandering (Schytte) Gordon Graham; Patriotic Song (Grieg), Lloyd Nelson; Sonata C Major (Mozart-Grieg) Aliene Phillips, First Movement; Mazurka F flat (Chopin) Elizabeth Sherwood.

Intermediate, March 31st at 8:15 p. m.—Album Leaf, op. 12, No. 7 (Grieg) Elisabeth Larsh; Kammeroi Ostrow (Rubinstein) Helen Bradford; Violin—Serenade (Drdla) Alice Cummings; Etude op. 47, No. 19 (Heller) Barbara Pond; Etude op. 47, No. 20 (Heller) Ernst Ophuls; Etude op. 47, No. 21 (Heller) Sarah Beckman; Impatience op. 45, No. 18 (Heller) Constance McGaw; Prelude in F (Heller) Elizabeth Raymond; Prelude op. 81, No. 13 (Heller) Elizabeth Atkinson; Consolation No. 6 (Liszt) Ruth Whalin; Spanish Dance op. 5 (Granados) Miriam Meyerstein; Arabesque (MacDowell) Adrienne Hedger; Barcarolle (Tschaiowsky) Frances Walker; Violin—Andante from the Concerto (Tschaiowsky) Harry Strauss; May Night (Palmgren) Emma Brescia; Valse Caprice (Grodski) Elsie Tricon; Clarinet—Pleasant Memories (Brooks) Bela Purcell; Trio in G, First movement (Haydn) Marion Clement, Winthrop Sargeant, Emmet Sargeant; Mazurka (Chopin) Florence Welch; Nocturne op. 9, No. 2 (Chopin) Patrice Nauman; Impromptu in A flat (Chopin) Ruth Meredith; Violin—Concerto in E, First Movement (Bach) Joseph Hoffmann; Trioka en Traineaux (Tschaiowsky) Margaret Larsh; Uncle Remus (MacDowell), Helen Kirs; Minuet in B flat (Schubert) Preston Ames; Sonata (Scarlatti) Ruth Cook; Military Polonaise (Chopin) Margaret O'Leary.

Academic, April 1st at 8:15 p. m.—Concerto in B flat, First Movement (Beethoven) Marcus Gordon; Harp, Fantasie (Schnecker) Alice Dillon; Violin, Romance (Beethoven) Armand Lepout, Louis Bevit at the piano; Barcarolle (Grodski) Elizabeth McCoy; Violin, Kuia-wiak (Wienawski) L'Abeille (Schubert) Loring Grant, Helen Cutting at the piano; Sonata op. 13, C minor, First Movement (Beethoven) Herbert Joffe; Violin, Melodie (Tschaiowsky) Caprice Viennois (Kreisler) Jack Moulthrop; Concerto in G minor, First Movement (Mendelssohn) Aida Marcelli; Violin, Double Concerto (Bach) Werner Callies, Winthrop Sargeant.

THE MUSICAL REVIEW'S ANNUAL EDITION

At the request of a number of prominent artists and teachers, we shall publish the Twenty-second Annual Edition of the Pacific Coast Musical Review either during the last week of September or the first week of October, immediately preceding the official opening of the new season 1922-1923. It is our intention to issue the biggest and most comprehensive enumeration of musical factors ruling in California which we have ever done before. In the past the work of compiling this huge edition depended entirely upon the work of one or two people. This year, thanks to the co-operation of the Leighton Press, several people will assist in compiling the material for this edition.

Last year the plans of the editor regarding the annual edition had to be curtailed, first because the work was left entirely to him, our representatives elsewhere being either indisposed or otherwise occupied, and there was the beginning of a temporary business depression which made itself felt in this office. Next season, however, nothing of this sort appears to interfere with getting out a hundred-page anniversary number. The business depression has passed its zenith; it is almost certain that commercial prosperity is about to resume its reign, and the Pacific Coast Musical Review, thanks to the business management of the Leighton Press, is able to call upon the services of as many assistants as it needs.

The editor, being thus relieved of a great many minor details, is able to concentrate his attention upon the intelligent compilation of material for this great edition, which we intend to represent all musical activities in California. We shall pay more attention to interior cities, both north and south, than we have ever done before, and we intend to give the California Federation of Music Clubs greater attention than we have done hitherto. We shall also make an effort to secure accurate data regarding our choral societies and amateur orchestras, something which we have never been able to do in the past, owing to our lack of assistance in compiling this number.

We shall begin collecting material for this edition on July 15th, and ask our friends who intend to advertise and to be represented in the reading columns, to let us know about their activities as soon as possible, and not wait until the last moment, when in the rush many errors occur, and even some omissions have to be made. This year we want the annual edition to represent a true historical record of all important musical events of the year, and we want to pay special attention to musical education—artist students, conservatories, public school music and so forth.

In any event we want to give the musical profession another music journal of which it may be proud and which will gladly enumerate the many splendid musical problems that are being constantly solved in California.

LIZETTA KALOVA, SOLOIST, AT CALIFORNIA

Mme. Lizetta Kalova, the distinguished Russian violinist, will be the soloist at the Sunday morning concert of the California Theatre tomorrow morning. Mme. Kalova has created for herself an excellent reputation in the Pacific West ever since her arrival here and her popularity is growing whenever she has an opportunity to appear in public. On this occasion she will play the ever delightful and musically beautiful Symphonie Espagnole by Lalo and Gino Severi, together with the California Theatre Orchestra, will furnish an excellent accompaniment. Mr. Severi has also selected a delightful program for this occasion and those who will crowd the California Theatre tomorrow morning will find no reason to regret their decision to attend.

Christian Holtum, the gifted young California baritone, who left for the East over two years ago to study in New York as a vocational student of the Government of the United States at the recommendation of Mme. Schumann-Heink, is in San Francisco as a delegate of the Disabled War Veterans from New York. Mr. Holtum has been unusually successful in the East, having appeared in a number of concerts and receiving enthusiastic press comment. He studied for some time with David Bispham, but more recently has been coaching with Vernon D'Arnaile, the distinguished baritone, who gained artistic triumphs in Rome, Italy. Mr. Holtum will be under the management of Spencer T. Driggs of New York, and has been booked for several opening events of the new season. He will sing at the Fairmont Hotel Radio Station this Sunday, July 2d, and has been receiving offers from other radio broadcasting stations, where he expects to sing before returning East. Mr. Holtum sang at the radio station at the Statue of Liberty in New York harbor. His many friends are glad to see him and rejoice in his well-merited success.

Mr. and Mrs. Alfred Hertz left San Francisco yesterday (Friday) morning in their Cadillac for Los Angeles where Mr. Hertz will direct the first four of a series of summer symphony concerts in Hollywood Bowl with eighty musicians of the Los Angeles Philharmonic Orchestra. Mr. Hertz will begin rehearsals on Monday, July 3rd, and will give one of those enhancing programs for which he has become so well known here.

Duci Kerekjarto, the noted Hungarian violin virtuoso, is one of the main attractions at the Orpheum this week and is making an excellent impression upon his hearers by reason of his brilliant technical and emotional characteristics. He is an artist whose temperament is notably virile and who by sheer force of his personality arouses his audience to the highest pitch of enthusiasm.

THE ARRILLAGA MUSICAL COURSE

Whenever the occasion arises to comment upon the musical educational situation of San Francisco, writers frequently forget that in addition to a number of excellent teachers, we have one or two worthy conservatories of music. Among these the Arrillaga Musical College is specially entitled to recognition, for it represents a gradual progress during many years, and an investment of many thousands of dollars. It was founded by one of the most brilliant and distinguished musicians ever coming to the Pacific Coast, a composer and pedagogue of international reputation, whose son, Vincent de Arrillaga, is now conducting the destinies of the Institution with extraordinary intelligence and ability.

The Arrillaga Musical College is built upon the European foundation of efficiency, having a faculty consisting of teachers thoroughly familiar with the subjects they are to impart to students, and the students are expected to perfect themselves so thoroughly in their knowledge of music that they can not be permitted to pass into a higher grade until they have proved themselves thoroughly proficient in the grade from which they expect to graduate. This is all one can possibly expect from a conservatory of music.

When it is therefore claimed that San Francisco has no conservatory comparable to other schools of music, the statement is not fair to the efforts of Vincent de Arrillaga, who has labored long and hard to bring his school to its present stage of efficiency. Possibly the Pacific Coast Musical Review itself has been guilty of this oversight in the past, but we want you to know that if such was the case, it was not done intentionally. And if there is any other conservatory of music with a complete faculty and which is instructing its students thoroughly in every branch of music through competent teachers, this paper is always willing to give it that credit which its enterprise and energy entitles it to.

Miss Elsie Ingham, a delightful contralto soloist and teacher from Manchester, England, is among the recent additions to our musical colony. Miss Ingham received her vocal education from one of the finest teachers in the North of England, Mme. Emilie Greenwood. For a number of years she toured the provinces in England as a member of one of the leading concert organizations and received enthusiastic approval in the leading towns and cities of her native country. Both in concert and oratorio she attained notable triumphs and during the last few years she has been most successful as teacher. Miss Ingham makes a specialty of breath control and deep breathing exercises which she considers the basis of all successful singing. This Sunday, July 2d, Miss Ingham will begin her duties as contralto soloist at the First Presbyterian Church of Oakland.

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of the

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SATURDAY, SEPTEMBER 30th, 1922

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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HARTMAN & STEINDORFF CONTINUE TRIUMPHS

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After appearing during one week in Sacramento where they scored additional laurels Ferris Hartman and Paul Steindorff, together with their excellent company of singers returned to the Auditorium Theatre in Oakland where they resumed their season with the Wizard of the Nile during the week beginning Sunday, June 18th. During the present week they are giving Reginald De Koven's always refreshing romantic comic opera Robin Hood, and next week, owing to previous reservations of the Auditorium Theatre, they will rest to resume their season on Sunday, July 9th, with a magnificent revival of The Geisha.

Owing to an unusual array of events associated with commencement exercises in various conservatories we were unable to attend the performances recently, but have the word of friends in whose judgment we repose the utmost confidence that Messrs. Hartman and Steindorff are attaining greater and greater results as the company is being welded into a more complete artistic form with every performance. The leading artists are all thoroughly competent to cope with their respective roles, exhibit fine voices and make an excellent ensemble. Mr. Steindorff has the orchestra thoroughly in shape and the dashing melodies of these ever new light operatic master pieces are being interpreted with proper vim and enthusiasm.

Costumes and scenery are new and clean and in accordance with tradition, while the chorus as well as the dancing girls have become great favorites with the audiences. Oakland is deserving of much credit for supporting this summer operatic organization and the theatre goers are fortunate to have two such experienced and capable disciples of the art as Ferris Hartman and Paul Steindorff to direct the destinies of this company. Although the original intention had been to give only a twelve weeks' season, we feel that by the time the end of the engagement is near those attending these performances will ask Messrs. Hartman and Steindorff to prolong the engagement. Or perhaps some one in San Francisco is ambitious enough to bring the organization to this side of the bay for a while.

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Maria Antonio Field has published a charming little book entitled Five Years of Vocal Study Under Fernando Michelena, which should prove of great interest to those who knew the distinguished tenor and vocal pedagogue, who in his last years was the head of the vocal department of the Arrillaga Musical College. It is an interesting, well written treatise that reveals the high lights of Mr. Michelena's genius and that proves his claim to one of the foremost singing teachers ever locating in this city. The author has a facile style of writing, knows what interests the reader, and evidently possesses the intelligence to benefit from the teachings of a master like Mr. Michelena was.

John W. Metcalf, the noted composer and pianist, has written an exceptionally characteristic song when he produced Jibiwani, an Ojibway Indian love song, recently published by The Arthur P. Schmidt Co. Like all of Mr. Metcalf's compositions, it is written with a purpose and with intelligence. The words are poetic and fit the music snugly, and the music itself retains the Indian character, even though it is couched in modern harmonic dress. There is atmosphere and romance in this song, and it is one of the best from the facile pen of this brilliant California composer.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

Los Angeles, June 25—Los Angeles composers came into their own during the all-American program of the Woman's Lyric Club at Philharmonic Auditorium yesterday afternoon. This musical revue of creative talent revealed much that is impressive, nothing which might be termed great, while to the credit of the musical authors it must be said that they well kept within the province of their musical powers. And, of course, where there is wheat there must be chaff.

Of soloists, Mr. Tibbet, baritone, and Mrs. Margaret Messer Morris, soprano, won principal honors. Tibbet's voice has gained in mellowness without losing its carrying power. His diction is not always sufficiently clear. The soprano always wins her hearers through ease of technique and clarity of tone. She has sung with greater warmth of color on other occasions. Louise Kohlmeier is a contralto whom one would wish to hear again, because of the musical emphasis in her tones. The Gamut Club Quartet, Messrs. Samuel B. Glasse, (substituting for Freeman High), Albert McGillivray, Lawrence Tibbet and Gerald Goldwater sing with pleasing balance. Their shading and accuracy of tonal purity is impressive.

Come, Dance and Sing by Friday Peycke is an appealing dancing song. Abbie Norton Jamison's Mammy's Lullaby wins through its sweet simplicity, and its leaning toward Swing Low, Sweet Chariot. Elinor Remick Warren produced in her Fairy Hills of Dream a bit of choral poetry, melodically and harmonically interesting. Gertrude Ross' appealing Lullaby is well written. In Vincent Jenkins Spring, Come Then one must admire the refreshing rhythm and melodic flow, specially in the long soprano solo, sung with much artistry of voice and expression by William Pilcher, tenor. Harmonic refinement marks Under the Swinging Pine Tree by Moninia Laux Motsford, the vocal effects must probably be acknowledged to Henry Schoenefeld who arranged the song. Little Fishing Boat by Anna Priscilla Risber charms. It is a musical miniature, with its condensed descriptive moods.

Rupert Hughes was represented with two songs, An Immorality and Never No Rest. Mr. Hughes indulges in a form of musical realism, and offers very little that is appealing from the vocal or generally musical angle. He is by far more of a poet than an author than he seems to be in these songs. However, his is the right of individuality also in music. Beauty is something very relative, and perhaps he does not aim at the beautiful.

Three songs by Mrs. Hennion Robinson, the brilliant accompanist of the chorus, entitled The Seasons, A Bridal song and Youth are melodically and rhythmically virile. But, I believe that Mrs. Robinson can reach higher still. These are effective songs. Frederick Steven's Viennese Serenade is colorful, though light in mood and also as to invention, perhaps too light in spite of the title. Osmar Dietz, violin, and Carlyle Walker, cellist rendered the obligatos.

Cadman's The Wish, I Hear A Thrush At Eve, The White Dawn Is Stealing and The Moon Drops Low proved the musical climax of the program, which was conducted with convincing baton technique and detail work by Director J. B. Poulin.

Musical activities in Los Angeles and in the West in general will receive additional impetus through the establishment of the Fitzgerald concert direction, with offices at the Fitzgerald Music Company. The new booking office has been formed by James T. Fitzgerald, president of the well-known music house, together with Merle Armitage, Eastern concert manager who will direct the affairs of the Fitzgerald concert direction. Concert artists of first magnitude will be presented as well as operatic and allied attractions. In associating himself again with musical matters from the managerial angle Mr. Fitzgerald is following an activity to which he has before devoted considerable effort, achieving notable results. His interests in the music instrument business, however, compelled him to concentrate on the growing demands of the music trade, though he continued in championing concert work, especially of resident artists.

Merle Armitage is not unknown to Los Angeles, having brought to this city the Beggars Opera Company and the Russian Grand Opera Company, afterward piloting successfully the latter ensemble across the continent. During his managerial activities in the East, Mr. Armitage has been connected with many of the foremost musical celebrities.

Definite plans for a series of four great concerts have been completed by Mr. Armitage for the Fitzgerald concert direction. The opening event in November will bring John Charles Thomas, tenor, who has forsaken the light opera field, having entered the concert career with equal success. Erwin Nyiregyhazi, one of the latest sensations of the keyboard, will be heard in January. Tito Ruffo, the great baritone, though he has never appeared here in concert, needs no introduction. He is the third artist to appear in the series, which will close with Rosa Ponselle, the brilliant soprano of the Metropolitan Opera in New York. All the concerts will be held in Philharmonic Auditorium and promise to be stellar stars.

Roland Paul, well known voice teacher, and Mrs. Paul will leave shortly on a motor trip along the coast as far north as Seattle. Although Mr. Paul has reopened



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his studio but a short while, he has had a very busy season. His pupil, Miss Vivian Saunders Jones, soprano, will appear in joint recital with Grace Raley, pianist, a Homer Grunn pupil, this week. Miss Jones is preparing a program of her own planned for the early autumn. Another advanced student of Mr. Paul, Mr. Albert MacMillan, gifted baritone, is to make his debut likewise in fall. Mr. Paul expects great things from him.

Dr. Ray Hastings, one of our leading organists, had the distinction of playing the inauguration program on the new organ in the Covina Methodist Church. During one of his recent programs at the Temple Baptist Church, a position he has held for more than ten years. Mr. Hastings, as on previous occasions, championed several Los Angeles composers; (I would have said "pulled wires for them" but for the fact that the Auditorium has a modern organ). He rendered the Prelude in 5/4 time by Frederic Groton, Swing Song by Sibley Pease, Berceuse by Reginald W. Martin and Meditation, opus 60, by Carl E. Doud. All the compositions, by the way, have been dedicated to Dr. Hastings who has arranged them for organ.

Catherine M. Shank, the delightful soprano, has been away from her studio for one week on a vacation, the first real one in ten years. Together with her family she motored to San Francisco and back. Mrs. Shank will sing three songs by Mrs. Hennion Robinson during the Los Angeles composers program of the M. T. A. convention which will begin next Wednesday.

Apropos of Mrs. Robinson songs, she had news from Schirmer's that two more songs of hers have been accepted.

Among the programs I missed much to my regret was that given by Lyndall Atwater, a young artist-pupil of Mrs. Norton Jamison. Miss Atwater's performance showed not only good talent but a well-grounded musicianship and interpretative refinement characteristic of her musical mentor. The program which I am giving in full below was enhanced by the participation of the Jamison Vocal Quartette, one of our best ensembles, consisting of Jean Colwell, Hazel Anderson, Edna V. Vorhees, and Daisy L. Prideau. The recital offered the following selections: Sonata op. 57 (Appassionata) (Beethoven), Lyndall Atwater; (a) Laughing Water (Spross), (b) The Sweetest Flower (Hawley), Quartette; (a) From the Depths (MacDowell), (b) From a Wondering Iceberg (MacDowell), (c) Onward Over the Steppes (Schyite), Lyndall Atwater; (a) Banjo Song (Jamison), (b) Negro Death Song (Jamison), (c) When de San' Man Comes (Jamison), Quartette; (a) Etude C Sharp Minor (Chopin), (b) Waltz (Chopin), (c) Nocturne (Sinding), Lyndall Atwater; (a) I Heard a Thrush at Eve (Cadman), (b) The Wish (Cadman), Quartette; Rondo Capriccioso (Mendelssohn), Lyndall Atwater.

Younger pupils of Mrs. Norton Jamison were heard in an equally creditable program a little while ago, twenty-two young people playing. A third students' recital will be given soon, featuring older students.

Homer Grunn, pianist-teacher-composer of steadily growing reputation, opened his special summer class in piano playing last Thursday. The course will last till the middle of August. This gifted musician and sympathetic instructor has been repeatedly urged to hold such a class, but has always refused until now to do so, to devote the summer to composition. The class sessions will also offer three recital programs.

June 27 one of Mr. Grunn's advanced students, Miss Grace Raley, a young pianist who has already won much favorable comment, gave a program of her own, assisted by Vivian Saunders Jones, vocal pupil of Roland Paul. A second recital will feature Marguerite Porter, another Grunn pupil. Mr. Grunn himself is preparing a two-

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piano program in which he will present Homer Simmons, who has just made such a strong impression as soloist with the Hollywood Community orchestra.

Rehearsals for the elaborate open-air production of Bizet's opera Carmen at Hollywood Bowl, Saturday evening, July 5th, are in full swing. Alexander Bevan, director-general of the production, Fulgenzio Guerrieri, principal conductor, Manuel Sanchez de Lara, chorus master, and Ernest Belcher, director of ballet, are drilling their various artistic units with gratifying results. Telegrams from New York indicate that Henry Scott, noted Metropolitan baritone, who will sing the part of Escamillo, and Marguerite Sylva, whose portrayals of Carmen have just caused a sensation at the opera in Havana, are on their way to Hollywood.

Edward Johnson, one of the leading tenors of the Chicago Opera Company, will be heard as Jose, while Carl Cantvoort, former Boston Grand Opera star, will sing the bass role of Zuniga. Edna Leopold, brilliant lyric soprano, has been won for the part of Micaela. Constance Reese will sing the part of Frasquita. Georgiana Strauss will appear as Mercedes, Umberto Roversi as Duncairo and Artside Neri as Remendado. Conductor Guerrieri will have an orchestra of seventy-five players under his baton. The chorus will number 250 voices, while the total number of the cast is to exceed five hundred, a large number of "extras" being engaged for the great ensemble scenes.

Impresario L. E. Behymer has left for New York City and other Eastern music centers, where he will close bookings for his concert courses. In his capacity as manager of the Philharmonic Orchestra he will, together with Mrs. Caroline Smith, secretary-treasurer of the orchestra, also close contracts for soloists to appear with that organization. Mrs. Smith, who preceded Mr. Behymer is now in New York City.

Clifford Lott, well known baritone, and Mrs. Blanche Rogers Lott, who shares the musical family honors as pianiste, will spend the next month at Hermosa Beach. Mr. Lott is planning to attend the Bohemian Club Midsummer Jinks at San Francisco and will go north late in July. Both Mr. and Mrs. Lott are busy with their studio activities. During the illness of Albert Tufts, Mrs. Lott substituted for him as organist at the Second Church of Christ Scientist. She will take his place again during August. Mrs. Lott, who is the pianiste of the Ensemble Moderne, expects a busy season for this organization which includes Henri de Busscher, oboe, and Emile Ferir, viola, two of the foremost players of these instruments.

At the Friday Morning Club compositions by Mrs. M. Hennion Robinson and Gertrude Ross were heard. Mary Newkirk Bower sang three songs by Mrs. Robinson: Illusiveness, The Fairies, and Youth. Mrs. Ross was heard in three settings of early Spanish-California folk songs arranged by her for violin and piano, Mr. Maurice Stoloff playing with excellent effect. Three songs, also by Mrs. Ross, The Cushia Bird, A Roundup Lullaby and Work and A Song of Triumph were heard at the same time.

Grace Wood Jess, whose exquisite folk song recitals have won her such unstinted praise, is among the few artists selected for a series of concerts sponsored by the University of California during their summer session here in this city. She will appear twice. Miss Jess, by the way, has been reengaged by the University Fine

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BROADWAY

Arts Society of San Francisco winning a veritable triumph during a recent program given before this organization.

Just before closing this letter I learn that Conductor Hertz and Mrs. Hertz will return to Los Angeles by the end of this week. Rehearsals for Hollywood Bowl open air symphony season will begin July 5th, the season to open on the 11th. The support given the Hollywood Bowl concert season by the Editor of the Pacific Coast Musical Review has been considered as one of the greatest factors in arousing public enthusiasm as well as support for the concerts and has been publicly so acknowledged.

At the California Theatre a charming program was presented by Conductor Elinor with charming effect. The brilliant March and Procession from the ballet Sylvia by Delibes was one of the best presentations given of late as it embodied wealth of tone and delicacy as well as precision. The even list of Ponchielli's Dance of the Hours came as a well chosen "follow up" number different in spirit, yet, too, presented with the right spirit ballet music demands. A medley of fox trots by M. R. Cohen, with the composer at the piano, formed a dashing, rhythmic finale.

A music student or music teacher or music lover who does not take enough interest in music to read a music journal and read what other members of the profession are doing can not possibly take enough interest in music to amount to much. Therefore keep informed of everything that is going on in music by reading the Pacific Coast Musical Review, whether you always agree with it or not.

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NATIONAL CONCERT MANAGERS' CONVENTION

Selby C. Oppenheimer Elected Vice-President of Organization—San Francisco Urged as Meeting Place for Next Year's Convention

(By Wire to Pacific Coast Musical Review)

Chicago, Ill., June 28, 1922.

The Annual Convention of the National Concert Managers' Association of America is pronounced to be a brilliant success. Much constructive legislation tending toward bettering musical conditions has been enacted. Selby C. Oppenheimer was elected Vice-President of the National Concert Managers' Association of America, which is not only an honor for himself, but also for San Francisco, which city he represents in the Convention. Mr. Oppenheimer is strongly urging San Francisco as the place of meeting for the next annual convention, which will be held in June, 1923, and this will be decided at the meeting in New York some time in December. Judging from the present outlook, it appears as if Mr. Oppenheimer's energy and enthusiasm was bearing fruit. L. E. Behymor of Los Angeles also came East to attend this Convention. Mr. Behymor is Honorary President of the Association, and so the Pacific West is well represented among the officers.

MISS SIMPSON CLOSSES BRILLIANT SEASON

Elizabeth Simpson closed the most successful season for years with two brilliant recitals on June 23 and 15th. On the first occasion she presented little Jacqueline Otto, a gifted ten-year-old child pianist, who played a splendid program with a technical mastery and musical intelligence far beyond her years. She was assisted by Mrs. Clarence Page, mezzo-soprano, who sang two delightful groups of child songs with finish and charm; and the entire affair, which attracted a large audience to Miss Simpson's beautiful Berkeley studio, was a pronounced artistic success.

The second recital was given by two artist pupils who have been under Miss Simpson's tutelage for several years, and afforded a striking illustration of her teaching genius. Seldom does one hear such fine artistry from pupils; indeed, their work showed a finesse and authority such as is often lacking in professionals. The following press notice from the Berkeley Gazette speaks warmly of this occasion:

The recital at which Elizabeth Simpson presented her pupils, Ethel Long Martin and Helen Eugenia Merchant, at the Twentieth Century Club on Thursday evening, was an unqualified artistic success, being pronounced one of the finest ever heard in Berkeley. A large audience was present, and the young artists were received with great enthusiasm and showered with beautiful floral tributes. Their playing was marked by unusual poise, clarity and brilliance, combined with a high degree of technical finish, fine poetic feeling, and musical intelligence. Signor Antonio de Grasse was the assisting artist, playing a distinctive group of violin solos with splendid virtuosity. Mrs. Charles Keeler presided as hostess, assisted by the Misses Margaret Lyman, Muriel Morehead, Margaret Fish and Pauline Moran as ushers. The program was as follows: Variations on a Theme by Beethoven (for two pianos) (Saint Saens), Mrs. Martin and Miss Simpson; March Wind (MacDowell), In the Convent (Borodin), Paa (Godard), Polonaise (MacDowell), Miss Merchant; Variations on a Theme by Corelli (Tartini-Kreisler), Ballade and Polonaise (Vieuxtemps), Signor de Grassi; Capriccio Brillante (Mendelssohn), Miss Merchant, orchestral accompaniment on second piano, Miss Simpson; Nocturne (Grieg), Coming of Spring, May Night, Bird Song, The Sea (Palmgren), Arabesque (Debussy), Fantasia Hongroise (Liszt), Mrs. Martin, orchestral accompaniment on second piano, Miss Simpson.

Our Artists' Page

Every resident artist is interested in securing as many concert engagements as possible. There are only a limited number of such engagements to be had. There are ten times as many artists seeking such opportunities as there are vacancies. On our Artists' Page there is only room for EIGHTEEN names. Since there is a demand for many more than eighteen artists, it stands to reason that the chances for securing engagements are greater than resorting to other means.

SHERMAN, CLAY & CO. EMPLOYEES PICNIC

The employees of Sherman, Clay & Co. enjoy a picnic once a year, and as a rule it is a great affair. This year was no exception to this rule, and we find that Billy Morton again scored a triumph as a culinary expert. However, the following extract from Harmony of June, Sherman, Clay & Co.'s official organ, speaks for itself:

All those who attended the big picnic last year thought it couldn't "be beat," but this year's picnic certainly put it in the shade. In the first place three hundred and twenty-four attended this year, while the attendance totaled two hundred and ninety-five last year. Then another improvement was in the "eats"—this time there were plenty for everybody and "then some." President Reed of the Employees' Association had appointed the Picnic Committee in April, consisting of Miss Edna Ireland, Messrs. Harry Andresen, Charley Moore and Henry Rasmussen. For a month this committee was busy preparing the plans—and let us say right here that the transporting, feeding and entertaining of three hundred people is no small job, and this Committee of Arrangements deserves the thanks of everybody. The Board of Directors of Sherman, Clay & Co. again very generously (many thanks to them) contributed their motor equipment to transport the picnickers as far as they cared to go. The place selected was Kendall Dell—which was so much enjoyed last year and which the committee felt could not be improved upon. The name describes the place exactly—a dell in the foothills, just back of Mountain View, about forty miles south of San Francisco.

As usual, "Ras" (short for H. E. Rasmussen) superintended the starting of the caravan. The trucks were lined up in front of the store at Kearny and Sutter Streets, and about 9 o'clock there wasn't a seat left. The photographer was on hand to shoot a few "shots." About 9:15, the procession started off, led by Fred Sherman in his Marmon (full of pretty girls). George Potter (superintendent of the garage), in a Buick, overflowing with Potter children (he has seven in all), acted as rear guard in case of any engine or tire trouble on the road. Billy Morton (Commanding Chief) had left in one of the delivery cars with the "eats" a little earlier. As it happened, the car got into trouble, and the eats arrived after the caravan. This was all in the day's work, however. The weather, when we started, was not at all promising—it was overcast, but we hadn't been gone half an hour when we ran into sunshine. The day turned out to be an ideal one—just warm enough. About quarter past eleven we arrived at our destination. The San Jose caravan had already arrived. They were unloading an upright piano on to the dance platform. (The San Francisco store brought down a five-piece jazz orchestra, made up of Bill Pearce, Alfred Conroy and several friends of the organization.) The Oakland caravan soon arrived, followed by the motor car from the Stockton store. Private cars galore arrived during the next hour.

Bill O'Connor got busy at once and rounded up the athletes (?), as it was planned to pull off the athletic contests before lunch. It took some little time to get the crowd lined up at the athletic field, and at the end of the second race words came along, "Lunch is ready." Talk about races—this was the prize race of the day, when everybody made a mad dash for the lunch tables. Billy Morton again occupied the responsible position of Grand Exalted Chef and Steward. He had purchased about all the loose food in town the day before—he had so much that it looked as though it would take a week for the crowd to eat it. In about an hour there wasn't a crumb left. Everybody had had plenty of one of the finest picnic lunches that was ever served. Just glance over this menu:

Potato Salad
Rolls and Butter
Sweet and Sour Pickles
Olives
Hot Dogs
Corn-Beef
Sliced Sausage
Hot Coffee with Sugar and Cream
Ice Cream
Assorted Cakes

Of all the picnic jobs, that of feeding the crowd is the biggest and the hardest. It took Bill several days to get the food together; all day Saturday, the savory odor of corn-beef permeated the Kearny Street store, cooking under Bill's watchful eye. As soon as Bill arrived at the picnic grounds he set to work and he didn't quit until everybody had had plenty to eat. All power to you, Bill! The following also pitched in and worked hard, preparing the lunch and putting it on the table: Mr. and Mrs. Fred Reed, Miss Edna Ireland, Ben Mallatrat, William Forbes, Charley Kinzel and Fred Zur Lowen. They were ably assisted in serving by Misses Lillian Bain, Phyllis Amita, Anita Williams, Lillian Haseman and Mesdames Rosa, Bower, Kinze and Mallatrat. Many thanks to you, pretty girls, for your good work in taking care of the "inner man" (and woman). After lunch everybody took a stretch to get ready for the afternoon festivities. The children romped around, as only children can—the creek, which lazily wound its way through the leafy glades, proved to be the biggest attraction to the youngsters—they certainly did love to splash around. About this time, seductive strains issued from the dance pavilion and the "cuties" with their swains (and some of the old-timers, too) made a bee line for the dance pavilion. The floor was soon crowded—no nimbler ankles were ever "shaken" anywhere.

In the middle of the afternoon, the musicians were given a rest by a resumption of the athletic contests.

Everybody repaired to the "field" under the hot sun—the peppiest proceeded to do their damndest to win the valuable prizes. The Board of Directors of Sherman, Clay & Co. had generously contributed \$50 (again many thanks) toward athletic and gate prizes—this sum was augmented by \$5 donated by Mrs. Aimee Post. The races resulted as follows:

Race for Girls under 10—1st prize, Marianne O'Connor; 2d prize, Alice O'Connor.

Race for Boys under 10—1st prize, Fred Winkler; 2d prize, George Rasmussen.

Young Women's Race—1st prize, Miss Pahnke; 2d prize, Miss Rarick.

Department Managers' Race—Resulted in a neck and neck finish between Luigi Galliani and Paul Pahnke.

Employees' Race—1st Prize, J. Crocker; 2d prize, Richard Van Dyne.

Fat Women's Race—1st prize, Hazel Stanley; 2d prize, Cassie Moore.

Fat Men's Race—1st prize, Harry Andresen; 2d prize, Louis Oneta.

Three Legged Race—Messrs. Johnson and George Potter, Jr.

Special Mixed Race—Men Carrying Bundles (oh, you pretty packages!)—1st prize, Joe Webb; 2d prize, James O'Leary.

It might be remarked here that some of the contestants overreached themselves and landed in the dust. As they were endeavoring to show extraordinary speed, the impact with terra firma caused a few painful cuts and bruises. "Doc" Walker opened up his kit and gave them first aid. These were the only mishaps of the day, unless you include a couple of pairs of trousers badly torn.

The crowd returned to the dance pavilion, where the numbers were drawn for the money gate prizes—the lucky winners were as follows:

| | |
|----------------------|-------------------------|
| 513—Allene Stanley. | 35—Earl Dumont. |
| 521—Cal. Potter. | 293—Lester McCully. |
| 111—H. Baines. | 147—Gilbert Aie. |
| 177—Elmer Rowe. | 158—George Costello. |
| 148—Warren Morton. | 89—Not yet called for. |
| 706—Louis Oneta. | 570—Not yet called for. |
| 181—Elmer Rowe. | 170—Mrs. W. F. Morton. |
| 397—Charles Paulsen. | 184—John Resemont. |
| 108—James O'Connell. | |

About a quarter past five, the dance music changed to the familiar strains of "Home, Sweet Home," and the crowd reluctantly picked up their belongings and piled into the trucks and autos. With much honk-honking, au reveirs and happy expressions of having had a good time, the caravans rolled away homeward. The ride home was a pleasant one—everybody was telling everybody else what a wonderful time they had had, how successful the picnic had been, how much better it was than last year, etc., etc. And it was a dandy picnic—it would seem hard to improve on this one. The crowd was very congenial—after all had arrived they totaled three hundred and twenty-four, distributed as follows:

| | Adults. | Children. |
|-------------------------------|---------|-----------|
| San Francisco | 201 | 32 |
| Oakland | 43 | 8 |
| San Jose | 26 | 8 |
| Stockton | 4 | 2 |
| Sacramento | 2 | ... |
| Totals | 276 | 48 |
| Grand total, 324. | | |
| (276 adults and 48 children.) | | |

All these people were Sherman, Clay & Co. employees and their families; of course, there were a dozen or so sweethearts, as well as a number of close friends—anyway, it was one big, happy, Sherman, Clay & Co. family.

This is another achievement of the Employees' Association—they certainly did make a big success of this picnic. It was handled in an experienced manner, without the least possible friction, trouble or delay. It was positively a PERFECT PICNIC. Those who couldn't go are secretly regretting the good time they missed.

The teacher or artist who is too proud to advertise ought to be too proud to accept space for nothing. For the publication and review of students, concerts and minor events does not represent news of interest to everybody. It does represent, however, a certain dignified form of advertising your success, for there is nothing more dignified than stating facts.

To keep uninformed about musical events in your community and outside of it is simply neglecting one of the most important phases of your musical education. If you find anyone who does not subscribe to a music journal you find a person very superficially informed on musical subjects. He may think he has an opinion, but how can he form a correct opinion on musical matters, if he does not keep in touch with what is going on in the musical world? Therefore you should subscribe to the Pacific Coast Musical Review which keeps you informed on everything in the matter of musical news.

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CALIFORNIA'S SUNDAY CONCERT

**Millicent Raven, Distinguished Soprano,
Enthusias Audience — Gino Severi
Conducts California Theatre
Orchestra in Fine Program**

The popularity of Gino Severi and the California Theatre Sunday morning concerts may be gathered from the crowded house that assembled on Sunday morning last, notwithstanding the beautiful weather that tempted everybody outdoors. The feature of the program was Millicent Raven, a distinguished English soprano, who has recently located in San Francisco. Miss Raven sang as her principal number, *L'Altra Notte*, from *Mefistofele*, by Boito, and immediately impressed her audience with the fact that she is an experienced artist, possesses a voice of unusual flexibility and charm, and notwithstanding a decided cold, she succeeded in phrasing and coloring her tone with exceptional ability and intelligence. She impressed her audience so strongly that she received a hearty recall, and after she acknowledged the plaudits three times, consented to sing *The Little Damsel*, by Ivor Novello, in a manner to delight every one of her hearers.

Mme. Raven first studied with Louisa Cestria of Milan Conservatory, and later won the open scholarship tenable for three years at the Trinity College, London, the late Coleridge Taylor being numbered among her professors. Subsequently she was heard by Sir Charles Santley, who predicted that her voice promised to be a very phenomenal one, and she studied with him for four years, being his last pupil. Sir Charles is still living, and has reached the age of 88. This appearance at the California Theatre was Mme. Raven's first appearance in the United States, and since it is understood that she will take up her residence in San Francisco, we shall no doubt hear much of her ere long.

Gino Severi and the California Theatre Orchestra presented an excellent instrumental program, with Saint-Saens' *Militaire Francaise March*, which was interpreted with fine éclat and martial spirit, and which was followed by Strauss' *Sphärenklage*, one of those lilting, entrancing waltz compositions which that composer knew so well how to write, and which Mr. Severi understands so thoroughly how to direct with the greatest effect. This delightful waltz was followed by a magnificent selection from Cilea's *Adriana Lecouvreur*, conducted with that virility and emphasis which Mr. Severi knows so well how to attain. The concluding number of the program was Weber's climactic *Jubel Overture*, which gave Mr. Severi an opportunity to show his force and command of his orchestra.

Leslie Harvey introduced the program with an excellently rendered interpretation of Tosti's *Goodbye*.

WILL PLAY NEW KREISLER WORK

Among the several novelties to be offered by the Chamber Music Society of San Francisco at their coming winter season of concerts at the Scottish Rite Auditorium will be a quartet by Fritz Kreisler, perhaps the most brilliant of all living violinists. The thousands of people who have heard Fritz Kreisler recognize him also as a pianist of high merit and a composer of rare attainments. His works are imbued with originality, infectious rhythms and haunting melodies. That the quartet contains the same amount of charm, entrancing beauty and emotional glow is a foregone conclusion. A genius such as Fritz Kreisler, who understands composing for string instruments, can be relied upon to construct a work worthy of his great name.

The treatment that the Chamber Music Society will give this work will reveal its musical worth to the fullest and enhance its charm to no small degree, because during Mr. Kreisler's recent visit in San Francisco he went over the score very carefully with Lonis Persinger, and expressed himself as being more than delighted that his composition should be given its first San Francisco performance by an organization so well fitted to interpret it. The artistic pre-eminence of the Chamber Music Society has reached far and wide, and Fritz Kreisler's endorsement and desire that his newest work should be first played on the Pacific Coast by the Chamber Music Society is another tribute to the high esteem in which this aggregation of players is held by the highest musical authorities.

Beatrice Joensen, Normal student at the Martine School of Music, has been awarded a scholarship in the Kroeger master class now being held in Los Angeles. Miss Joensen will remain in that city until July 4th. Miss Joensen is rapidly coming to the fore as one of the most brilliant young pianists of this section; is an active member of the Saturday Club, having been approved by the Board of Examiners when but fourteen years of age, the youngest applicant ever having been admitted. We modestly state that her present efficiency is entirely due to our instruction, having been with us for some seven years.

Mrs. Ada Jordan Pray, who has recently been placed on the instruction staff of the University of California Extension Department, introduced her pupils in a vocal and piano-forte recital at the Bird Street Grammar School Auditorium in Oroville, Cal., before a large and appreciative audience. The various program numbers were interpreted in a most gratifying manner, eliciting the plaudits of the delighted audience. Each student reflected credit upon himself as well as the teacher, revealing adaptability and efficiency on the part of the teacher. All piano-forte interpretations were played from memory, and the complete program was as follows: *Largo—Pastoral Sonata* (Beethoven), *Madriena* (Wachs), *Dorris Fry*; *In the May* (Franz Behr), *Dorothea Meyer*; *The Happy Farmer* (Schumann), *Villager's Waltz* (Neely), *Billy Gardner*; *Prelude* (Chopin), *Musnet* (Boecherini), *Nellie Terrell*; *The Sunshine of Your Smile* (Ray), *Dear Old Pal of Mine* (Gitz Rice), *Mrs. Giovannetti*; *Remembrance* (Carmichael), *Tarantelle* (Heller), *Mildred Duncan*; *Song of the Ploughman* (Bachman), *Musnet* (Scharwenka), *Claudine Harlow*; *Gypsy Life* (Thoma), *Celeste Aide* (Verdi), *Joe Cummings*; *Dusk Bound* (Dunn), *Virginia Sheets*; *Valse* (Durand), *To a Wild Rose* (MacDowell), *Annalee Grennan*; *May Song* (Denza), *Three Blue Bonnets* (d'Hardelet), *Mrs. R. C. Goodspeed*; *Romance* (Rubinstein), *Etna* (Wollenhaupt), *Madeline Eckart*; *Sextet*, "Lucia" (for left hand alone) (Donizetti), arranged by Lechitzky; *Scotch Tone Poem* (MacDowell), *Esther Mardon*; *Macushla* (MacMurrrough), *Trumpeter's Song* (Dix), *Dr. C. B. Griggs*; *La Filleuse* (Raff), *La Promenade de la Merveilleuse* (Berge), *Helen Boyle*; *Variations on The Happy Farmer* (Schumann), arranged by Hartl; *Serenade* (Moskowski), *Edwin Fry*; *Dreamland* (Coryell), *Berceuse—Jocelyn* (Godard) (with violin obligato by Francis Good), *Irma Tejada*.

Mr. Buhlig, the distinguished pianist and pedagogue, who has been residing in Los Angeles during the last two years, was a guest of Mr. and Mrs. Alfred Hertz during this week and is returning to Los Angeles with them. Mr. Buhlig has gained a series of genuine artistic triumphs since his advent in Los Angeles, both as soloist with the Philharmonic Orchestra under the direction of Walter Henry Rothwell and in his own concerts. He also conducted several large classes of artist students. Indeed, Mr. Buhlig's master classes have been among the leading musical educational factors in the South.

Pearl Hossack Whitcomb, who devoted her vacation to professional work in the Yosemite Valley has returned to resume her studio work and singing and is again busy attending to her various duties. Her pupils are glad to resume their work and notwithstanding the summer Mrs. Whitcomb is being kept quite busy.

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KANSAS STATE COLLEGE CULTIVATES MUSIC
Music Department of Kansas State Agricultural College
Accomplishes Some Real Artistic Results and
Should Receive Adequate Credit

The Pacific Coast Musical Review is pleased to publish the following communication from Ira Pratt, director of the Department of Music of the Kansas State Agricultural College:
Mr. Alfred Metzger,
Pacific Coast Musical Review,
San Francisco.
Dear Mr. Metzger:

I have been so busy trying to keep up with the demands in musical lines here in Kansas State Agricultural College that I have had little opportunity to extend my acquaintance, and to acquaint people outside of Kansas with the things that we are doing here.

Kansas State Agricultural College has had a Department of Music with a well organized curriculum just eight years now, and during the school year just ended, June 1st, there were 507 students, that is, individuals taking work in the Department of Music, this without duplicates, students who are taking a number of subjects in the department. There is always great cause for any great result, and the great cause for the above growth lies in the attitude of President W. M. Jardine and his associates toward music.

If you will examine the government bulletin on college entrance credits and graduation credits allowed for music study to be applied on degrees other than the Bachelor of Music degree, you will observe that Kansas State Agricultural College stands with the very forefront in its recognition of the value of music as a necessary part of all education. Every student here has the opportunity and is urged to go actively into the college life and the center of this life is naturally the Department of Music.

The following data might be of interest to you:

| Musical Organization at Kansas State Agricultural College | |
|---|------------|
| Oratorio chorus | 250 voices |
| Concert band | 75 players |
| Orchestra | 30 players |
| Men's Glee Club | 30 voices |
| Manhattan Chamber of Commerce Men's chorus | 25 voices |
| Women's Glee Club | 30 voices |
| Faculty string quartet, Faculty trio (violin, flute and piano), Faculty quartet (vocal) | |

On the inside covers of the enclosed program of our May Festival you will find some other information about the school. The Department of Music has managed during the past year, an artists' series of concerts and a May Festival in which we have presented ten of the choicest artists in the country in concert and came through the worst concert year of recent times with some funds on hand. During the school year of nine months and the summer school of two months, the musical organizations of the college and the teachers in the Department of Music have appeared in 621 concerts. This includes six Sunday afternoon recitals by members of the faculty, which had an attendance of from 1000 to 1500 in the audience. Every effort has been made to keep all of these concerts of high standard and the greater part of our concerts have been free to the public. The Department of Music has grown so fast that the State has been unable to keep up in equipment and we have been ourselves unable to take all the students that apply for instruction.

I am sure organizations of our sort in the various parts of the country who are trying to be of real service in their community are experiencing the same prosperity we are. Our motto here is "Give everybody a little more than they ask for and make the department as big a service as possible."

With very best wishes,

Sincerely yours,
IRA PRATT,
Director.

ALCAZAR

Main Street, a dramatization of the book, which is the year's best seller, the most talked of, the most popular, the most widely read bit of fiction of the day, will be the Alcazar's next offering beginning Sunday matinee, July 2nd. This important announcement will be hailed with delight by all San Francisco. Those who have read the book will insist on seeing the play and those who have missed that privilege will seize this welcome opportunity to glimpse Sinclair Lewis' masterpiece from across the footlights. As great and as human as is the book, the play is greater and more appealing, with the heart interest carefully preserved and the characters wonderfully drawn. Harriet Ford and Harvey O'Higgins are the dramatists who have wrought this wondrous bit of wizardry. They have observed a skillful reverence in transferring it to the stage, and the Alcazar players will be found unusually clever in the manner in which they are able to project the qualities of the characters.

Sinclair Lewis' clear thinking, sardonic humor and insistent propaganda have all been carefully preserved. All of the essentials of the novel will be found intact and the whole will be discovered to be miraculously satisfying. The management believes that no more worthy vehicle could have been found for the second week of the starring engagement of Herbert Heyes. Gladys George will play opposite him and the cast will be in every way a notable one. Herbert Heyes' starring engagement at the Alcazar started under the most auspicious circumstances Sunday, and he bids fare to be exceeding popular during his short engagement. "Blind Youth," his opening vehicle, is particularly well suited to his talents and all of the Alcazar company are agreeable cast.

FINE MUSIC AT NEW CASTRO THEATRE

The New Castro Theatre, of which the Nasser Bros. are the proprietors was inaugurated on Thursday evening, June 23d, when the beautiful moving picture palace was crowded with an audience of invited guests. Everyone expressed himself most enthusiastically about the artistic character of the theatre, its decorations being a combination of Italian, Moorish and Oriental architecture. The color schemes are soft and effective and the two panel effects in the nature of tapestries occupying the two sides of the orchestra space are indeed very beautiful. It is beyond a doubt one of the handsomest theatres in San Francisco.

Valdemar Lind is the orchestral leader and he has surrounded himself with some excellent musicians who play well chosen music in a manner to please the auditors. Mr. Lind's own march composed in honor of the occasion contained that spirit and melodic richness which pleases everybody. Mr. Lind is a musician whose qualifications fit him specially for a position of this kind and the Castro Theatre management deserve credit for having selected him.

Mr. Carnichael is the organist and he certainly proved himself most competent to secure the most effective results from the Robert Morton organ purchased from Sherman, Clay & Co. We also noted in the orchestra a beautiful Knabe Grand Piano secured from Kohler & Chase. As is customary on such occasions there were a number of addresses made among which that of Mayor James Rolph Jr., was the most prominent one and all of the speakers complimented the Nasser Bros. upon their enterprise and sense of architectural beauty wishing success in their new undertaking.

MILLIONS IN MUSIC BUSINESS

We take pleasure in publishing the following interesting facts furnished us by the San Francisco Chamber of Commerce:

San Francisco last year did a business in music rolls, musical instruments, and song and instrumental music publishing, amounting to approximately \$12,000,000. One San Francisco firm alone, engaged in music publishing, sold 3,500,000 copies of sheet music within the United States and 1,250,000 copies in Europe and Australasia. A manufacturing plant in Berkeley last year turned out 22,500 ukuleles and banjoes, marketed almost entirely through a San Francisco music house. A Berkeley plant is also manufacturing photoplays and other organs, annual sales of which are estimated at \$1,500,000 at the factory.

These are facts contained in a report upon this subject prepared for the San Francisco Chamber of Commerce. It is stated in the report that San Francisco may well appreciate the magnificent organs which have been installed in its theatres and motion picture houses, for from the factory in Berkeley came the organs which are also being installed in some of New York's largest playhouses. One of the significant triumphs of the local organ builders was the installation of a pipe organ in the million-dollar art gallery of former United States Senator William Clark in New York. These organs are shipped to the show rooms in San Francisco and from there are being delivered practically to every city in the United States, Mexico, Canada, South America and the Orient.

In addition to the instrumental and organ industries, sheet music production forms a large collateral business. The most popular selections in the sheet music world within the past year have been written, composed and published by California writers. One popular melody, "Whispering," gained such widespread circulation throughout the United States that the Victor Company alone in one month pressed 1,000,000 records of it.

It is interesting to note that in printing copies of sheet music five carloads of paper have been used. Paper manufacturers on the Pacific Coast, realizing the extent of the industry, are now furnishing publishers with a special type of paper, so that it is unnecessary to negotiate with Eastern manufacturers. Sheet music published in San Francisco is being sold through jobbers and established agents in England, France, Germany, Italy, Holland, Norway, Sweden, Denmark, Finland, Belgium, Switzerland, Spain, New Zealand, China and India.

Another industry unique in character and wide in its distribution is the manufacture of player rolls in San Francisco. The factory is only one of fifteen located in as many cities in the United States, but it undoubtedly enjoys one of the most successful trades of any of the branches. Since the recent installation of machines which increased the output of sixty per cent, five thousand rolls a day are turned out ready for shipment.

MISS IVES SUCCESSFUL IN SAN JOSE

Miss Marian E. Ives, well known in San Francisco owing to her connections with concert management, is meeting with splendid success in San Jose where she has inaugurated the Artists' Concert Series. This excellent series is being conducted under the auspices of the San Jose Musical Association and includes during the season 1922-1923 the following famous artists: Louis Gravenre in December, Benno Moiseivitch in January, Mischa Elman in February and Carolina Lazari in March. Miss Ives conducted a similar series during the last season which proved a brilliant success and her efforts in behalf of musical entertainment for San Jose are greatly appreciated there.

ALMA BIRMINGHAM'S SUCCESS IN CHICAGO

San Francisco Pianist and Teacher Delights Chicago People With Her Ability as Teacher in Presenting a Well Trained Artist Pupil

California readers of the Pacific Coast Musical Review will be interested in the following article referring to the introduction of one of Miss Alma Birmingham's pupils in Chicago:

At the residence of Mrs. Callahan, 1349 Astor street, June 12, an exceptionally talented and attractive young pianist, in the person of Gladys Heath, was presented by Miss Birmingham, in an afternoon recital that was of unusually praiseworthy and enjoyable character. It is a convincing testimony to the excellence of a teacher and the abilities of a student when a difficult program of entirely classical music can be rendered, from first solo to last, in such a distinctively admirable way, especially on a first appearance and on an exhausting hot afternoon. But it was done by this clever fourteen-year-old girl and the large assemblage of interested ladies, headed by the hostess, Mrs. Callahan, gave an enthusiastic reception and several encores to the budding artist. Her technical training has been done with that admirable particularity and artistry always displayed by Miss Birmingham, herself an eminent Chicago pianist who has won deservedly high rank here and elsewhere. Excellent Bach playing was done by Gladys Heath in Bach's "Piano Suite, G Minor," (Sarabande, Gavotte and Gigue), followed by a good expressive interpretation of Chopin's "Prelude, D Flat Major," an unusually excellent performance of Liszt's beautiful "Un Sospiro" (A Sigh) and of "The Two Larks" (Leschetizsky). Worthy of especial praise and comment was her rendition of the exquisite Rachmaninoff "Barcarolle," with beauty of interpretation quite remarkable in so young a pianist, showing a deep appreciation of its lovely melodious and technical beauty and delicacy in the depiction of the wave-rippled passages, where (as the fortunate user of a fine grand piano of beautiful tone and sweetness), she produced results that brought her a not-to-be-denied recall for a repetition of the lovely aquarelle. Schuetz's original and very charming "Carnival" (Prelude, Pierrot the Dreamer and Caprice), was another extremely well-played suite, bringing final heartiest recalls, to which she responded with a repetition of the Leschetizsky solo. Miss Birmingham was the recipient of enthusiastic compliments on the achievements of her little artist-student, of whom she can justly be most proud.

AGNES BELDON.

Maestro Diro Bigalli, formerly of the faculty of teachers of the governmental musical conservatory of Florence, Italy, where he received the diplomas of piano, organ and composition, and recently with the Chicago Opera Co., will open a studio for vocal and operatic coaching, composition, harmony, counterpoint and fugue. Mr. Bigalli, besides being a pianist and composer, is also an organist, having won first prize in a National Conservatory in Italy. For a time he was organist of Santa Trinita Church of Florence. After this he devoted himself chiefly to grand opera and has been conductor and assistant conductor with such maestros as Mascagni, Mugnone, Campanini, De Angelis, Cimini and others, traveling through Europe and the United States.

Norman Smith, the remarkable hoy-pianist, a pupil of George Kruger, gave an unusually interesting program at a radio concert, arranged by the Call of this city on Saturday afternoon, June 24th. The wizard touch of little Norman held spellbound an enthusiastic audience, which was attested by hundreds of phone calls, some from neighboring states, which came in within the next half hour of the concert, expressing the greatest admiration for his playing. The program consisted of compositions of Beethoven, Chopin and Liszt.

The Pacific Players, under the direction of Nathaniel Anderson, announce that the end of next month they will give their sixth production of chosen one-act plays. They promise a good musical program.

Elizabeth Westgate has gone to occupy her artistic cottage in the Santa Cruz mountains and will remain there during July and August, with occasional trips elsewhere, and many guests to make variety and interest in the vacation. Miss Westgate reports the busiest season in her experience, and she is certainly one of the most energetic and efficient of all our pianists and teachers. Her time is always fully occupied, and she adds the directing of a choir and the charge of a church organ to her other duties. Miss Westgate will return in time for the opening of Merriman School, a famous girls' school in Piedmont, of which she is head of the music department, and will resume her classes at her home studio in Alameda on September 1st. She has students from Sonoma, Santa Cruz and other interior and coast counties as well as from San Francisco, San Mateo and all the cities about the Bay.

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STANFORD ORGAN RECITALS

The programs for the organ recitals at Stanford University, beginning Sunday, July 2d, at 4 p. m., will be made up largely of compositions by American composers, with the exception of the third part of Ernest Austio's Pilgrims' Progress, the great English work for organ, which is being played consecutively by Mr. Allen through the summer. The latter will be played on Thursday's program at 4:15 p. m. instead of Sunday and Tuesday, as usual. There will be no recital on July 4th, Independence Day. The program is as follows:

Sunday, July 2d, at 4 p. m.—Scherzo from the Symphonie in G minor, op. 18 (Barnes); A. D. 1620 (MacDowell); Told at Sunset (MacDowell); Rhapsodie in D major (Cole); National Anthem.

Thursday, July 6th, at 4:15 p. m.—Pilgrim's Progress (part III) (Austin); Reverie (Colby); Toccato (Delamarter); Stately Procession (Delamarter).

Madame Dorothy Talbot, noted coloratura soprano, has been chosen the artist to sing The Star Spangled Banner at the Civic Auditorium on July Fourth, when San Francisco unites to celebrate the founding of our great Republic. Mme. Talbot's rendition of it is most inspiring.

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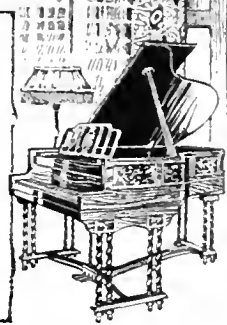
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| Assets | \$71,861,299.62 |
| Deposits | 68,201,299.62 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,650,000.00 |
| Employees' Pension Fund | 371,753.46 |

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VOL. XLII. No. 15

SAN FRANCISCO, SATURDAY, JULY 8, 1922.

PRICE 10 CENTS

LOS ANGELES ACTIVE DURING MUSIC TEACHERS' CONVENTION

Meetings and Concerts Take Place at the University of Southern California—Excellent Programs Planned for Occasion—Banquet Scheduled for Wednesday Evening, July 5th—Record of Preliminary Arrangements and Official Program

By ALFRED METZGER

The Annual Convention of the Music Teachers' Association of California is taking place this week in Los Angeles on Wednesday, Thursday, Friday and Saturday, July 5th, 6th, 7th and 8th, at the Bovard Auditorium of the University of Southern California at University Avenue and Thirty-sixth Street. We note on the first inside page of the official program that the Music Teachers Association of Southern California guarantees any deficit that may accrue during this convention. Evidently the music dealers and the music teachers are co-operating toward the musical progress of Southern California. The Music Teachers' Association of California was incorporated in 1897 in San Francisco, and the officers for the present year are as follows: President, Z. Earl Meeker, Los Angeles; Vice President, Miss Florine Wenzel, Sacramento; Treasurer, Miss Alvina Heuer-Wilson, San Francisco; Secretary, Ann Thompson, Los Angeles; Directors—Annette Cartledge, Redlands; Mrs. Norton Jamison, Los Angeles; Adelaide Trowbridge, Los Angeles; Arthur M. Perry, Los Angeles; County Vice Presidents—Mrs. G. W. Short, Napa County; Miss Stella Fitch-Campbell, Monterey County; Miss Hazel Helm, Riverside County. There are branch associations in the following counties: Alameda County, Los Angeles County, Orange County, San Bernardino County, Sacramento County, Santa Barbara County, Santa Clara County, San Diego County and San Francisco County.

The following committees will be in charge of the Convention: Advisory and Finance—A. M. Perry, W. T. Fitzgerald, Clifford Lott; Automobiles—Charles E. Pemberton, Amos D. Cain, Mrs. Cecil Frankel, Mrs. W. E. Mabee, Stephanie Jambon, Mrs. Gertrude Ross; Banquet—Maude Fenlon Bollman, Emma M. Bartlett, Sylvia Harding, Grace Widney Mabee, Carlotta Comer Wagner, Mrs. Graham F. Putnam, Jessie Weimar, Julius V. Seyler; Button Custodian—Mme. Jambon, Stephanie Jambon; Credentials—Mrs. Gladys T. Littell, Mrs. Grace Roper Viersen; Decorations—Mrs. Alfa Wood Anderson; Doorkeepers—Julius V. Seyler, Miss Clare McGregor, Miss Bertha Wilbur, John Bettin, Marco Francis Bertini, W. E. Carter, Sam Glasse; Exhibit of Creative Work, M. T. A. Members—C. Albert Tufts, Mrs. Norton Jamison, Adelaide Trowbridge, Emma M. Bartlett, Phyllis Lucy Keyes, Hattie Mueller, Gertrude Ross, Ida Selby, Roland Diggle, Homer Grunn, Hague Kinsey, A. M. Perry, C. E. Pemberton; Farewell Reception—Miss Weimar, Miss Norman Shaw; General Information—Julia Howell; Good Fellowship—Amos Dorsey Cain, Ethel M. Congdon, Mrs. A. M. Finke, May Scarborough Fowler, Carrie Stone Freeman, Leona Neblett, Esther Rhoades; Hospitality—Emma M. Bartlett, Mme. Sprotte, Mrs. Grace M. Bishop, Mrs. Leona D. Cherry, Miss Weimar, Ida Selby, Marco Francis Bertini, Edgar Hanseo, C. E. Pemberton, Homer Simmons, W. F. Skeele; Hotels and Reservations—Mrs. Madge Patton Sullivan, Mrs. George K. Bretherton, Mrs. Birdiema McNamara, Gertrude Cohen, Frank Colby, Horatio Cogswell, A. D. Hunter; Official Accompanists—Mrs. J. Hennion Robinson; Official Badge—Mrs. Kathryn E. Wilson; Pianos—C. E. Pemberton; Program—Raymond Harmon, Maude Fenlon Bollman, Winnifred Lucia Fisher; Program Book and Printing—Charles C. Draa; Reception—Catherine Shank, Members of Local Board, assisted by Constance Balfour, Katherine C. Ebbert, Mrs. Cecil Frankel, Mrs. Norton Jamison, Mrs. Emma Porter Makinson, Mrs. M. Hennion Robinson, Mrs. Gertrude Ross, Adelaide Trowbridge, Jennie Winston, L. E. Behymer, Carl Bronson, Charles Wakefield Cadman, W. T. Fitzgerald, Edward A. Geissler, Clifford Lott, Morton F. Mason, Z. Earl Meeker, A. M. Perry, W. F. Skeele.

In Charge of Programs—Thursday, July 6th: Morning, Raymond Harmon; afternoon, Winnifred Lucia Fisher; evening, Maude Fenlon Bollman, Friday, July 7th—Morning, Beresford Joy; afternoon, Norma Rockhold Robbins; evening, Jennie Winston. Saturday, July 8th—Afternoon, May Scarborough Fowler.

The programs which have been arranged for this convention, and which are subjected to minor changes, are as follows:

Wednesday, July 5th—Reception to delegates and guests, 6 to 7 p. m., Ebell Club House, 1719 South Figueroa Street; annual banquet in Ebell Auditorium, 7 p. m.; bits of toast served by Abbie Norton Jamison, toastmistress; interesting interludes introduced by Emma M. Bartlett; inspiration, by Mrs. Marsh, Mrs. Lucile Crews Marsh; Nightingale and the Rose, by J. Thompson, Miss Jean Smalley; After Dinner—The Opera? Mme. Anna Ruzena Sprotte, Gertrude Ross at the piano.

Thursday, July 6th, 9 a. m., Bovard Auditorium at

Thirty-sixth Street—Members present state card for official badge; 9:30 a. m., formal opening of convention, Miss Pike presiding; Civic Recognition, George E. Cryer, Mayor of Los Angeles; America, W. F. Skeele at the organ, Dean College of Music, U. S. C.; invocation, the Rt. Rev. Joseph Horsfall Johnson, D. D., S. T. D., Bishop of Los Angeles; Keys to Bovard Auditorium, Dr. Rufus B. von Kleinsmid, President University of Southern California; Acceptance of Hospitality and Greeting to Guests, Eva Frances Pike, President L. A. M. T. A.; response, Z. Earl Meeker, President Music Teachers' Association of California; 10:15 a. m.—Piano Round Table, Edith Lillian Clark (Los Angeles) presiding. Subjects: Weight as a Factor in Piano-forte Music Making, Edith Lillian Clark; The Student Recital and Its Purpose, Birdiema McNamara, Los Angeles; Some Essential Elements of Successful Piano-forte Teaching, Margaret Holloway Thomas, Los Angeles; Discussion of Faults Common in Piano Practice, Mrs. Cordelia Smislaert, Los Angeles; open discussion. 11:15 a. m.—Dyna Clerbois, mezzo-soprano, Santa Barbara; Gertrude Ross, composer-pianiste, Los Angeles; Leona Neblett, violiniste, Los Angeles; Roger Clerbois, composer-pianiste, Santa Barbara; Prelude Tragique (dedicated to Belgium 1914) Mystic Chimes (An Impression), The Dance of Pau, Serenade Fantastique (Roger Clerbois), Mr. Clerbois; Trois Chansons a Danser—(a) La Bourree, (b) La Pavane, (c) La Sarabande (Alfred Bruneau); Psyche (Paladilhe), Kiss Me, Sweetheart (Roger Clerbois), Mlle. Clerbois; early Spanish-California folk songs, harmonized and set for violin—(a) Un Pajarito, (b) Yo No Se Si Me Quieres, (c) Nadie Me Quiere—(by Gertrude Ross), Miss Neblett, Gertrude Ross at the piano. 1:30 p. m.—Virginie de Fremery, organist, Oakland; Homer DeWitt Pugh, tenor, San Jose; Jay Plowe, flutist, Los Angeles; Pierre Douillet, pianist, San Francisco; Bourree in D (Wallace A. Sabini), Choral Prelude (Bach), Rondeau (Seth Bingham), Evening Song (Ed C. Bairstow), Chant du Printemps (Joseph Bonnet), Echo (double canon in unison) (Pietro A. Yon), May Night (Palmgren), Toccata (Widor), Miss de Fremery; Come, Beloved (from "Atlanta") (Handel), Ecstasy (Walter Rummell), Across the Hills (Walter Rummell), Flower Rain (Schneider), Prelude (from Cycle of Life) (Ronald), Mr. Pugh, Elizabeth Aten-Pugh, accompanist; Une Flute dans mes vergers (Pierre de Breville), Soir sur la plaine (Philippe Gaubert), Valse Lente (Masson), Mr. Plowe; Pensee Fugitive, Spinning Song, Valse Caprice, Fountain, Gavotte a l'Antique (Pierre Douillet), Mr. Douillet. 3 p. m.—Violin Round Table, Davol Sanders, presiding; speakers, Miss Sylvia Harding, Los Angeles; A. D. Hunter, Los Angeles; Russell J. Keeney, Sacramento; open discussion. 4 p. m.—Alvina Heuer Willson, soprano, San Francisco; Joseph A. Farrell, basso cantante, San Diego; Pauline Farquhar, pianiste, Long Beach; aria, Del Minacciar Del Vento, from Ottone (Handel), I Am Thy Harp (R. Huntington-Woodman), Under the Greenwood Tree (Carl Busch), Under the Greenwood Tree (James P. Dunn), Mr. Farrell; Impromptu, F-sharp (Chopin), Polka (Rachmaninoff), Widmud (Schumann-Liszt), Scherzo, C-sharp Minor (Chopin), Miss Farquhar; Air de Leonora from Le Tasse (Godard), Allerseejen (Strauss), Tolomeo (Handel), Mrs. Willson. 8:15 p. m.—Mrs. Lillian Birmingham, soprano, San Francisco; Jamison Quartet, Los Angeles—Jean Colwell, first soprano; Hazel Bryson Anderson, second soprano; Edna C. Voorhees, first alto; Daisy L. Prideaux, second alto; Abbie Norton Jamison, director-accompanist; Antonio Raimondi, clarinet, Los Angeles; Thomas Frederick Freeman, pianist, San Francisco; Dean Walter F. Skeele, organist, Los Angeles; Chromatic Fantasia (Thiele), Allegro con Grazia (from Pathetic Symphony) (Tchaikowsky), Dean Skeele; A Banjo Song (Jamison), The Rose and the Moth (Jamison), Spring's Invitation (Clarence Gustlin), When de San' Man Comes (Jamison), Jamison Quartet; Near Midnight, Scherzo-Valse, Carillon a la Noel, Alla Polonaise (Thomas Frederick Freeman), Mr. Freeman; Aria from Ottone (Handel), En Avril (Massenet), D'une Prison (Panizza), To One I Love (Saar), Joy (Rihn), Lillian Birmingham, John Manning, San Francisco, at the piano; Sonata for Clarinet and Piano, Con Moto Moderato (Gregory Mason) (prize composition published by the Society for the Publication of American Music), Mr. Raimondi, Adelaide Trowbridge at the piano; Rachem (Maz-Zucca), Sweet and Low (Rogers), The Wish (Charles Wakefield Cadman), Whistle (Old Scotch Folk Song), Jamison Quartet; St. Lawrence Sketches—No. 2, The Bells of St. Anne de Beaupre, No. 3, The Basket Weaver (Russell), Pan Pastorale (Godard), Introduction and Scherzo (Bartlett), Dean Skeele.

Friday, July 7th, 9:30 a. m.—Vocal Round Table, Mrs. Carroll Nicholson (Alameda County), presiding; subjects, Terminology, Physiology, Psychology and Their Relation to the Art of Singing, Mrs. Nicholson; Home Study, as Compared to Study Abroad, Frank Carroll Giffen, San Francisco; Repertoire and the Art of Program Building, Jessie Weimar, Los Angeles; open discussion. 10:30 a. m.—Organ recital by Albert E. Conant, San Diego, Praeludium in C Minor (Bach), (Book W. Peter's edition); Londonderry Air (Henry Coleman), farewell to Cuculain; A Song of Consolation (Rosseter Cole), (Blessed are they that mourn for they shall be comforted); A Song of Gratitude (Rosseter Cole), (The Lord reigneth, let the earth rejoice); Fanfare d'Orgue (Harry Rowe Shelley), Mr. Conant. 11 a. m.—Organ Round Table, C. Albert Tufts, presiding; subjects, How to Quickly Teach Basic Organ Technique, Mr. Tufts; Interesting Recent Organ Compositions, Roland Diggle; Modern Organ Building, Its Trend and Future Possibilities, Frank Celby; discussion from the floor. 1:30 p. m.—Hazel Landers Hummell, soprano, Santa Ana; Florence Norman Shaw, violiniste, Los Angeles; Alexander Stewart, speaker, Alameda County; Sacramento Trio, Russell J. Keeney, violin; Mary Lewis, cello; Florence Linthicum, piano; Trio in D Major, op. 49 (F. Mendelssohn), Sacramento Trio; address, The Music Teachers' Part in the Community Service Program, Mr. Stewart; I've Been Roaming (Horn), Villanelle (Dell'Acqua), Group of Children's Songs (Gesena Kay), Mrs. Hummell, Clarence Gustlin at the piano; Sonata No. 2 (movements 3 and 4), op. 24 (Emil Sjorgren), Miss Norman Shaw, Margaret Holloway Thomas at the piano. 2:30 p. m.—Esther Rhoades, harpiste, Los Angeles; William Pilcher, tenor, Los Angeles; Sacramento Trio; Arabesque (Debussy), Serenade (Lebano), Miss Rhoades; Rudolph's Narrative (La Boheme) (Puccini) At Sunset (Brown Heather) (Carl Busch), Mr. Pilcher, Mrs. Hennion Robinson, accompanist; Trio in C Minor (Fernand Masson), Sacramento Trio. 3:30 p. m.—Rufus B. von Kleinsmid, A. M., Sc.D., J. D., D. M. C. P., President University Southern California; Florence Middaugh, contralto, Los Angeles; Axel Simonsen, cellist, Los Angeles; address, The Contribution of Music to the New Education, President von Kleinsmid; Symphonic Variations (Boellman), Mr. Simonsen; Luigi dal Caro bene (Secchi), Charity (Hageman), Apple Blossoms (Lester), Oh, for a Burst of Song (Allitsen), Miss Middaugh, May Orcutt at the piano. 8:15 p. m.—Southern California Composers' Program: Charles Wakefield Cadman, Los Angeles; Lucile Crews, Redlands; Bessie Bartlett Frankel, Los Angeles; Dolce Grossmayer, San Diego; Homer Grunn, Los Angeles; Morton F. Mason, Los Angeles; Charles E. Pemberton, Los Angeles, Mrs. M. Hennion Robinson, Los Angeles; artists appearing, Zoellner Quartet—Antoinette Zoellner, violin; Amandus Zoellner, violin; Joseph Zoellner, Sr., violin; Joseph Zoellner, Jr., violin-cello; Constance Balfour, soprano; Catherine Shank, soprano; Sol Cohen, violinist; Adelaide Trowbridge, pianiste; Davol Sanders, violinist; Homer Simmons, pianist. 8:15 p. m.—Program: Two pianos—Marche Heroique (Homer Grunn), Mr. Grunn and Mr. Simmons; Sonata for Piano and Violin (C. E. Pemberton), Adelaide Trowbridge, Davol Sanders; songs, Your Message (Sara Teasdale), The Little Rose is Dust, My Dear (Grace Hazzard Conkling), Swans (A Mood) (Sara Teasdale) (Bessie Bartlett Frankel), Constance Balfour; Quartet, Prelude (Lucile Crews), Quartet in D, Allegro Moderato, Andante (theme with variations) (Morton F. Mason), Zoellner Quartet; Piano—The Lake Tranquil, The Bee (Schubert), transcribed for piano, Serenade Arabian, Orientale (Dolce Grossmayer), Miss Grossmayer; Violin—Legend of the Canyon, Wah Wah, Taysee (Little Firefly), Within the Potter's Shop (from Omar Khayyam Suite) (Charles Wakefield Cadman), Mr. Cohen; Songs—Illusiveness (Beatrice Plummer), Moon (Cynthia Davril), Youth (Louise Steadman) (Mrs. M. Hennion Robinson), Catherine Shank.

Saturday, July 8th, 9 a. m.—Meeting of the State Board of Directors, County Vice-Presidents and Local Presidents. 10 a. m.—General business meeting, Z. Earl Meeker presiding; semi-annual official reports of State officers, County Vice-Presidents, Local Branch Presidents, Committees, etc. Good of the Order—Problems for Discussion: (a) The Status of Honorary Members, (b) Convention Date, (c) Shall There Be More Than One Branch in the Same County? (d) Shall a Music Teacher Pay Occupation Tax? 12 m.—Report of Nominating Committee. 12:30 p. m.—Intermission. 2 p. m.—Special Order of Business: Report of Public School Music Committee, Miss Florine Wenzel, Sacramento, Chairman; address, The Place of the Public School in a State Music Program, Mrs. Agnes Ray, State Board of Education; address, Credits for Outside Study, William J. Kraft, University of California, Southern Branch; address, Piano Classes in Public Schools, Thaddeus T. Giddings, Superintendent Music, Minneapolis, Minn.; Greetings from the Public School Music Teachers' Association of Southern California, Mrs. Dora L. Gibson, President. Adjournment. Social hour and refreshments in Parlor C at end of the Arcade.

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TWENTY-FIRST YEAR

The City Club Ensemble under the direction of Maestro William Tyroler, will present Rossini's *Stabat Mater* with Flora Engle, soprano; Clemence Gifford, contralto; Earl Alexander, tenor, and Gage Christopher, basso, soloists; and the ensemble of 22 voices, at the City Club quarters in the Chapman building on Wednesday evening, June 28th, at 8 o'clock.

The concert is given in appreciation of the splendid work which Maestro Tyroler has done for the Club this year when he has trained and presented frequently there, the splendid ensemble of professional singers. The work of which is conceded to be the finest ever heard in Los Angeles. William Tyroler was the coach and assistant conductor and musical director at the Metropolitan in New York for twelve years and since coming to Los Angeles has succeeded in interesting this city in opera as no one else has been able to do.

The program will also include Basil Rysdael, basso, formerly of the Metropolitan opera who has consented to sing the Wotan's "Farewell" from *Valkyrie* by Wagner. This being Mr. Rysdael's last appearance before his departure for Europe. Morris Stoloff, violinist, will present a group of three numbers, *Capriccio Waltz* by Wieniawski; *Nocturne E Minor* by Chopin and *Waltz Bluetie* by Drigo.

The ensemble will sing the "Temple Scene" from *Aida*. The soloists for which will be Hilda Hostetter, soprano; Jack Westervelt, tenor and Percy Ricker, bass. Melba French Barr, the charming soprano, will give a group of two songs "In Those Soft Silken Curtains" from *Manon Lescault* by Puccini and "Some One Who Cares" by Tyroler. Maestro Tyroler will be the accompanist throughout.

BOSWORTH CROCKER PLAY AT SOROSIS HALL

The Pacific Players, under the direction of Nathaniel Anderson, announce that their sixth production will run strongly to comedy. They are to play "The Baby Carriage," by Bosworth Crocker, who has written tears and laughter in his piece, and which was originally produced by the Provincetown Players in New York City; and "The Boor," by the well-known Russian writer, Anton Tchekoff. This play is high comedy, and the Pacific Players claim they are giving it the original production.

The performance will take place at the Sorosis Hall little theater, 536 Sutter Street, Friday evening, July 28th.

CORNISH SCHOOL HOLDS EIGHTH ANNUAL FESTIVAL

The eighth annual festival of the Cornish School of Seattle, Wash., Nellie C. Cornish, director, took place from May 28th to June 10th, inclusive.

The opening program on the evening of May 28th was in the nature of a students' recital, those taking part being as follows: Barbara Tanberg, Elsie Jane Hadley, Frances Libbee, Betty Fetter, Frank Lee, Virginia Bloxom, Evelyn Kelly, Vivian Condon, Helen Rhodes, Frederick Howard, Margaret Renshaw, Maty Allison, Eleanor King, Mary Dawson, Irja Kopika and Jane Hobbittell, all of whom are students from the classes of the Misses Dall and Parry and Mr. Armstrong.

Monday evening was devoted to the annual concert of the Cornish Symphony Orchestra, Francis J. Armstrong, conductor, held in Masonic Temple. The program consisted of numbers by Mozart, Delibes, German and Meyerbeer, while the Mozart concerto for two pianos and orchestra was rendered by Paul McCoole and Jack Perine, and Ernest Jaskovsky was heard in the Mendelssohn concerto for violin and orchestra, op. 64. Tuesday's program was given by the pupils of Ella Helm Boardman, Anna Grant Dall, Francis J. Armstrong, Jacques Jou-Jerville and Boyd Wells. Those appearing were Frances Williams, Robert A. Huestis, Graham French, Anna Louise Soelberg, Margaret Walker, Isabel Brook, Clarence Hale, Mark Sandstrom, Una Robinson, Margaret Hartshorn and Ernest Jaskovsky.

A joint recital by Edith Rogers, violinist, a pupil of Francis Armstrong, and John Hopper, pianist, from the class of Boyd Wells, took place on Wednesday evening.

Thursday, June 1st, Louis Drentwett, from the class of Boyd Wells, gave a lecture recital, while on Friday evening, June 2, Dorothy Baker and Elna Burgeson appeared in a joint piano recital, the former rendering the first half of the program and the latter the second half.

Saturday evening, June 3, Paul McCoole gave an entire program of piano music; Sunday evening, Gertrude Nord, soprano, and James Dobbs, baritone, both from the class of Jacques Jou-Jerville, rendered the program; Sunday, June 4, an ensemble concert was the attraction, with the following soloists: Irja Kopika, Ernest Jaskovsky, Helen Stewart, Irene Williams, Elna Burgeson, Frances Williams, Margaret Joslin, Jane Hobbittell, Anona Roberts, Margaret Hurlburt, Constance Hart, Bettina Dobrin, Mary Dawson, Ruth Lindsey, Ralph Galey and Anna Louise Soelberg. These pupils are from the ensemble classes of Mrs. Peabody, Miss Dall, Mr. Kirchner, and Mr. Jou-Jerville.

Monday evening, June 5, another students' recital was given, the following participating: Margaret Joslin, Phyllis Gulliford, Robert Norton, Marian Boyle, George Davis, Mrs. H. B. Perry, Elizabeth Childs, Constance Hart, Fidelia Gurgess, Mrs. Drury Adams, Katharine Worth, Arthur Kloth and Mrs. J. B. Harrison. The teachers responsible for these young performers are Mrs. Peabody, Mrs. Strong, Mrs. Boardman, Miss Dall, Mr. Armstrong, Mr. Cady, Mr. Jou-Jerville and Mr. Wells.

June 6 brought a joint recital by Esther Van Valey, soprano, and Doine Smith, violinist, with Paul McCoole at the piano. Miss Van Valey is from Mr. Jou-Jerville's class and Miss Smith from Mr. Armstrong's.

Wednesday evening, June 7, a piano recital was given by Jack Perine assisted by Olive Hartung, soprano. The former is from Mr. Wells' class and the latter from Mrs. Boardman's. Another Jou-Jerville pupil, Helen Hoover, gave an entire program on Thursday evening, June 8, with Paul McCoole assisting at the piano.

Friday evening, June 9, and Saturday afternoon, June 10, were devoted to the annual festival of dancing, produced by Mary Ann Wells at the Metropolitan Theatre. The program consisted of five parts: "Village Spring Fete of Merrie England," "The Magic Spectacles," "The Enchanted Fountain and the Great White Bear," "Ballet School of 1841," "Legend of the Incas." The dance festival was intensely interesting, and the work and size of the production reflected much credit upon those who staged and trained the pupils. All in all, the eighth annual festival of the Cornish School was an artistic success from start to finish.

Jacques Jou-Jerville, who is at the head of the vocal department, must also be complimented upon the high standard of the work done by the vocal pupils, the other teachers of the various departments sharing in the honors.

VACATION NUMBER

Owing to the holiday season, which, together with vacation time, made the first week in July specially inactive as far as music is concerned, and also because of the absence of the editor in Los Angeles, our readers will find a lack of San Francisco musical news in this issue. However, we shall make up for lost time in the next number. In next week's issue will also appear a complete report of the annual Convention of the Music Teachers' Association of California, which is being held in Los Angeles this week. We shall also write more about the symphony concerts to be given under the direction of Alfred Hertz in the Hollywood Bowl, beginning Tuesday evening, July 11th. Interesting personal items regarding prominent Los Angeles musicians we met at the Convention and elsewhere will also form part of that issue.

BOOSTING NORTHERN CALIFORNIA

The leading newspapers of this territory have announced an intensive campaign to "boost" Northern California. They claim that Southern California, by a similar procedure, has been getting ahead of Northern California, and that it was time to imitate the example of the astute and wide-awake Southerners. But the newspapers of Northern California are forgetting one important fact, namely, that different communities require different modes of awakening their dormant energies, and the methods applied by one community do not necessarily fit another community. "Boosting," as applied commonly, is more or less "bragging," and if bragging has ever obtained for any one respect, it was at a time when no one else was doing it. But at the present time, when a part of California has attained its prosperity by means of "boosting," it is very doubtful in our mind whether the same policy applied to another part of California would obtain the same results.

The Pacific Coast Musical Review has employed a certain method of "boosting" which in a quiet sort of way was in part responsible for the musical progress made in Northern California during the last twenty years. We need only call attention to the difference in musical conditions in San Francisco between the time this paper was founded (1901) and now. And we did our boosting by suggesting certain ways of procedure to musical people, who co-operated and made the facts we suggested their personal business. In this way a great deal was accomplished, in spite of factional opposition. And here we come to an obstacle that has done more to retard progress in San Francisco, and through it in Northern California, than anything Southern California's wide-awake energy might have done. It is the lack of co-operation existing among our leading citizens.

"Boosting" such as is being done by most newspapers is only "talk," which never comes to anything. Let our leading business men, society people and club members work together for the common good, without constantly suspecting each others' motives and injuring each others' projects, and thus DO big things; then it is time enough for newspapers to record the great things that have been done. AFTER THEY HAVE BEEN ACCOMPLISHED. But when we find that a small faction of wealthy people oppose the worthy deeds of another faction who have given San Francisco great symphony concerts—just because they say they want another conductor—then we claim that such a spirit will always injure the welfare of a community, no matter how much "boosting" the newspapers may do.

We know of no city or territory that has more natural advantages than San Francisco and Northern California. And if these advantages, with their attending opportunities, were properly cultivated and taken advantage of, no "boosting" would be necessary to tempt people to settle within their borders. But when you find one faction of prominent people constantly belittling and condemning another faction, it can not result in anything else but distrust among outsiders. If our newspapers, for instance, tell us upon one page how wonderful are our resources, and upon the next page they tell of "booze" orgies, corruption of public servants, holdups and robberies in broad daylight upon our public streets, indecent divorce trials, exposures of the innermost private lives of prominent residents—how in the world of all that is reasonable can they expect outsiders to seek rest and protection in our community?

If some of this space that is being devoted to murder trials, divorce suits and "booze" parties were given over to a little more attention to music and kindred arts, much more good for the community could be achieved. But to brag about your city being the most wonderful in the world, and then expose its weaknesses in exaggerated form at the same time is a mode of advertisement that we for one can not possibly understand. If our newspapers, in addition to their pledge to further the interests of San Francisco and Northern California, will also recognize the good that is being done elsewhere; if they are going to emphasize the worthy things we do, and only mention the unworthy things in passing; if they can succeed in inducing our leading wealthy people to co-operate instead of fighting at cross purposes, then indeed a great era is about to dawn for San Francisco and Northern California.

ALFRED METZGER.

HEMPEL HAS SENSATIONAL SUCCESS IN LONDON

A special dispatch from London tells of the sensational success of Frieda Hempel at her concert in Albert Hall on Sunday afternoon, June 11th. Lionel Powell, under whose management the concert was given, has offered the prima donna a return engagement in October. Requests for concerts have also come from all possible corners of Europe, but Miss Hempel will make sure of her month's vacation up in the Engadine near St. Moritz before starting on her concert tour abroad.

MORE DATES FOR ALTHOUSE

In addition to engagements already announced, Paul Althouse, the Metropolitan tenor, will sing with the St. Louis Symphony Orchestra on December 15th and 16th; in Hanover, Pa., on January 9th; Wilmington, Del., on March 15th; State College, Pa., on March 17th, and Niagara Falls, N. Y., on March 20th. The first week in July Mr. Althouse will leave for a concert tour of Australia, to be gone until December next, when he is due to arrive at San Francisco.

ORGAN RECITALS, EXPOSITION AUDITORIUM

The Auditorium Committee of the Board of Supervisors has decided to give a series of five recitals upon the great municipal organ in the Exposition Auditorium, for the five Sunday afternoons beginning July 9th.

Three o'clock is the hour chosen, and Uda Waldrop will be the organist. During the past year the Auditorium has been in great demand, and it has been found impractical to give recitals with any attempt at regularity, but bookings will now permit this series to be given. One of San Francisco's assets is the wonderful organ, which has but few superiors in any part of the world, and in order that its many beauties of tone may reach the greatest possible number, it has been decided to charge no admission fee, with all seats, unreserved, free.

Organist Waldrop's opening program is as follows: Selections from Cavalleria Rusticana (Mascagni); (a) Aloha (Hawaiian Folk Song), (b) Minute Waltz (Chopin), (c) I Hear You Calling Me (Marshall); Funeral March and Chant Seraphique (Guilmant); Peer Gynt Suite (Grieg)—(a) In the Morning, (b) Deast of Ase (c) Antra's Dance; Prelude and Fugue in C Minor (Bach); (a) Love's Sorrow (Kreisler), (b) Military Polonaise (Chopin).

SMALLMAN IN NEW YORK

John Smallman, one of the foremost singers and teachers in the West, left Los Angeles on July 1st for New York, where he will coach for six weeks with Frank La Forge. He will also study conducting with his former teacher, Emil Mollenhaur of Boston.

While in the East Mr. Smallman, who is the conductor of the Los Angeles Oratorio Society, will collect new material for their concerts next season. It being his intention to introduce novelties which have not been heard in the West before. He will also buy new music for the chorus choir of the First Congregational Church of Los Angeles, of which he is the conductor and musical director.

Arrangements have been completed whereby Mr. Smallman will appear in recital in Boston and surrounding cities, soon after his arrival in the East.

After his return to Los Angeles in September, Mr. Smallman will present a recital in which he will feature the songs which he has acquired in New York. His recital here on June 13th has convinced his critics that he is one of the foremost interpreters of song in Western America.

For the coming season Mr. Smallman's concert activities will be under the management of France Goldwater.

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Tuneful Chatter

Maud Powell left a net estate of \$10,407.09.
Thomas Egan, Irish singer, is organizing an opera company for Dublin, choosing his artists in New York. "The Intermezzo" is the title of a new light opera which is just being completed by Richard Strauss. Leo Schntzendorf, who recently signed a contract with the Metropolitan Opera, is seriously ill. Magdeleine Brard, the French pianist, will come to this country in October for her second tour. Tufts College has conferred the honorary degree of Master of Arts on Louise Homer. The eighth annual festival of the Cornish School took place from May 25th to June 10th. May Mukle, the English 'cellist, has been booked for a tour of the Orient. Margaret Matzenauer is singing Mana Zucca's "Dan Cupid" with success. Elsa and William Foerster have gone to Germany to study music. Julius Mattfeld has been elected treasurer of the International Composers' Guild for next season. Caroline Ford, six years old, played a composition of her own at a Dunning demonstration. Arthur Shepherd, assistant director of the Cleveland Symphony, was married to Grazella Pulver on May 27th. Alexei Archangelsky, composer of "Chauve-Souris," is on his way to this country. Suzanne Keener will appear next season on programs with Ruffo, Gigli and De Luca. Frederick B. Wodell will be director of the 1923 Spartanburg Festival, succeeding Louis Bennett. Waldemar von Baussnern, Paul Graener and Ewald Straesser have been added to the membership of the Berlin Academy of Arts (the German "immortals"). The Academic Orchestra of the Berlin University will tour Spain next winter. King George and Queen Mary complimented Clarence Whitehill on his singing. Charles Wakefield Cadman has over 300 published works to his credit. F. Melius Christiansen has had the honorary degree of Doctor of Music bestowed upon him by Muhlenberg College. Albino Gorno has been a member of the faculty of the Cincinnati College of Music for forty years. During 1922-23 and 1923-24, Henrietta Wakefield will have forty-seven weeks of engagements each year. A five-day festival of French music is to take place in the Amsterdam Concertgebouw the end of September. Chicago is to have a new concert bureau under the direction of Hugh S. Stewart. Alfred Floegel's portrait "Music" was awarded the annual prize given by the Lazarus Foundation of the Metropolitan Museum of Art. Valentina Crespi, Italian violinist, will tour next season under the management of the Culbertsons. Alfred Cortot will return to this country next November for his fourth American tour. Olive Nevin made her debut as a conductor in a performance of "The Lady of Shalott" in Sewickley, Pa. Ninety-one seniors and six post-graduates received diplomas at the New England Conservatory. J. H. Duval will hold a summer school in Paris.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, July 2, 1922—Carl Busch's beautiful cantata, *The Brown Heather*, the final number in yesterday afternoon's program of the Ellis Club, gave this well-trained chorus occasion to close its season with a strong climax. Busch, an American composer, living in Kansas City, has written a composition of poetic depth. He displays melodic wealth and flow, almost reminding one of Goldmark, though not in the initiative sense. Like this Austrian composer, he uses the orchestral palette with elegance. While the cantata offers not so much as to part-singing, it showed the chorus in good interpretive form, probably more so than in the earlier part of the program, which consisted of lighter songs. It seemed that tonal quality and interpretative detail has been more perfect in previous concerts. There were shortcomings of pitch which, I think, were not altogether due to the piano, which suffered in similar regard.

However, these occasional faults were outweighed by a convincing performance of the Busch cantata where Ralph Laughlin, tenor, distinguished himself with a big and taxing tenor solo, which he had to encore as during last year's performance. R. L. Brown, baritone soloist, seconded him. An ensemble formed by members of the Philharmonic orchestra rendered an affective accompaniment. Among the miscellaneous numbers, *The Song of the Three Seasons*, by Archer, *Forest Harps*, by Schultz, McGill's *Duna*, Herbert's *Gypsy Love Songs*, and *The Bells of St. Mary's*, aroused the audience to prolonged applause, compelling the chorus to grant encores. The dreaminess of *Duna* and the ingratiating lilt of the *Gypsy Love Song* were well caught by the singers.

Mme. Gertrude Auld Thomas, New York lyric soprano, was heard in several art and folk songs and in *Un Bel Di*, from *Mme. Butterfly*. Mme. Auld possesses pleasing material and wealth of tone. Her technique is fluent. She is at her best in lyric numbers, as her tones suffer by a slight throatiness, especially during more dramatic passages. There are artists among our resident singers who could have enhanced the program more than this New York soprano. Conductor J. B. Poulin and Mrs. M. Hennion Robinson, accompanist, did excellent team work, piloting the chorus with their usual command of the situation. As a fitting tribute to the late Jafes Slauson, honorary president of the Ellis Club, his portrait and a brief eulogy adorned the program book. In spite of the hot weather there was a very large enthusiastic audience present.

Resident concert artists will unite their efforts during the coming season, as a result of a meeting held under the auspices of Fitzgerald Concert Direction at the premises of Fitzgerald Music Company. J. T. Fitzgerald and Merle T. Armitage, concert managers, were the principal speakers. About fifty of the leading resident musicians were present. Preliminary plans at this meeting all for a series of six concerts to be given here. Four artists are to appear on each program. The selection of the artists is to be made by a committee consisting of the music critics of the five daily papers and of the weekly publication—Saturday Night.

Much interest is being shown by members of the local music colony in these plans which are to widen the concert-field for the concert-artists residing in Southern California. If advisable these concerts will also be given out-of-town. Artists to be connected with this movement sponsoring California musicians, and those of Los Angeles and the Southland in particular for the present, are:

Catherine Shan, Vernon Spencer, Maude Fenlon Bollenman, Mrs. Sparrow, Julian Pascal, Sylvain Noack, Grace Wood Jess, Adelaide Gosnell, Jennie Winston, Jay Howe, Flora Myers Engle, Henri de Buscher, Christian Timmer, Clarence Wakefield Cadman, Estelle Hartt Dreyfus, Lester Donohue, Zoeller Quartet, Mrs. Lyne, Homer Grunn, Collin Campbell, Charles Bowes, Fannie Dillion, Blanche Rogers Lott, Clifford Lott, Thilo Becker, Otis Chew Becker, Anna Ruzena Sprutte, Calmon Luboviski, May MacDonald Hope, Ilya Bronson, Mrs. Bowes, Gertrude Thomas, Annie Stockton Howell, Mrs. M. Hennion Robinson, William Tyroler, Constance Ralfour, Mrs. Mosser, Bertha Vaughn, Louise Gude, Eleanor Woodford, Henri La Bonte, Eleanor Hemick Warren, Gertrude Ross, Glen Ellison, Raymond Harmon, John Smallman, Emile Ferris, Ida M. Selby, Elizabeth Rothwell, Nell Lockwood, Cornelia Rider Possart, Gertrude Cohen, Winifred Hooke, Axel Simonsen, Alfred Kastner, Brahms van den Berg, Olga Steeb, Lilli Petschnikoff.

Other prominent artists residing in California will be invited to participate in these concerts which are to be given in annual series. During the first season the Fitzgerald Concert Direction will manage the concerts without charging a fee, with artists appearing of course to bear the actual expenses incurred for exploitation, the fee to be discussed when programs for the second season are considered.

Auspicious enthusiasm on the part of public and performers made the concert of the Los Angeles Trio at Millsbaugh Hall, Southern Branch U. C., a decidedly successful event. The program was the first of a double series of six concerts arranged by the Extension Department of the University of California in connection with the local summer session of their Southern



Anna Ruzena Sprutte

Branch. The Los Angeles Trio was heard seldom to better advantage, both in balance and individual tone quality. May MacDonald Hope playing of three difficult piano parts in the Mendelssohn Trio, opus 49, the Franck violin sonata and the tempestuous Arensky trio in D minor showed admirable technique and versatility.

Calmon Lubovinski proved again the brilliant violinist, winning a signal victory in his poetic interpretation of the Franck sonata for violin and piano alone. Ilya Bronson's strong musicianship left its well-proportioned mark on the performance of both trios. His cello work was an outstanding feature of the concert, yet at the same time never obtrusive. Yesterday's program will be repeated Thursday evening, at the Gamut Club Auditorium.

Considerable interest is being shown in state-wide musical circles regarding the annual state convention of the Music Teachers' Association of California to be held here next week from Wednesday until Saturday. With three sessions scheduled for each day, a program has been made possible which is attractive to the professional musicians as well as to the amateur. The meetings have been assigned in a manner so as to give representation to music in its various aspects through concerts, lectures and discussions. Arrangements have been made under which all the meetings are open to the public, a feature of the conventions which proved very attractive to the music-loving public of San Diego and San Francisco, where the previous gatherings had been held. All sessions will be held at Bovard auditorium, University of Southern California.

James E. Maddy, supervisor of public school music of Richmond, Ind., and conductor of the Richmond Symphony Orchestra will be one of the principal figures in the musical department of the summer session at the University of Southern California, opening Monday and continuing six weeks. Mr. Maddy will give three courses: Orchestration and instrumentation, instrumental training and conducting, and violin normal class. In addition he will organize a summer session orchestra to make these courses practical. Thadus P. Giddings, supervisor of public school music of Minneapolis, Minn., has also arrived in Los Angeles for this session and will give courses of lectures on methods in public school music, sight reading and voice. Mr. Giddings will also collaborate with Miss Adelaide Trowbridge of the College of Music, U. S. C., in presenting the piano normal course. Resident musicians taking part in the summer session will be Vincent Jones, who has just returned from his studies in Paris, Miss Trowbridge, Miss Julia G. Howell, Miss Donzella Cross and Mrs. Emma Bartlett.

Admirers of Madame Ernestine Schumann-Heink, the great contralto, will be glad to know that the diva will appear in an entire program of her own Tuesday evening, July 18, at the Pacific Palisades Chautauqua in Santa Monica. Arthur Loesser, the eminent accompanist, is coming specially from New York City to assist Mme. Schumann-Heink. Mail orders for tickets are being received from many Southland cities, as this will be the only opportunity to hear "the vocal wonder of the last two decades" as the singer has been termed a few weeks ago after her New York appearance. Immediately after the Santa Monica concert, Mme. Schumann-Heink will leave for Ocean Grove, N. J., where she will sing for the Chautauqua.

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MAIN STREET—ALCAZAR

The tremendous popularity of "Main Street," which is being brilliantly presented by the Alcazar, was responsible for the continuance of this great stage play for an additional week, beginning Sunday matinee, July 5th. Nearly every one has read Sinclair Lewis' widely discussed novel, and the fact that it has been cleverly adapted to the stage with all of the humor and rural flavor carefully preserved, has led to a run on the Alcazar box office, which presages the best business of the year.

"Main Street" contains so many delightful characters that to particularize would be impossible, but the dramatists, Harriet Ford and Harvey O'Higgins, have succeeded in preserving all of them and making them real personalities.

As presented at the Alcazar, "Main Street" is one long delight. Stage Director Hugh Knox has selected the various members of the company with extreme care, and placed them in roles in which each makes an individual hit. The San Francisco press has been unanimous in acclaiming the production the most novel of the year at the O'Farrell Street playhouse.

Manager Lionel B. Samuel had already arranged for the production of "Nightie Night," but this has been postponed for one week, and it will be produced beginning with the Sunday matinee, July 16th.

DELIGHTFULLY DROLL COMEDY AT ALCAZAR

"Nightie Night," most delicious of recent comedies, delightfully droll and amazingly swift in action and situation, will have its first Alcazar staging as the next attraction, beginning Sunday matinee, July 5th. This play was the reigning sensation for an entire year at the Princess Theatre, New York, and enjoyed similar success on tour. It is a clever, scintillating, riotously funny farce, filled with side-splitting complications, and containing many a dash of spice. The plot has been constructed with an eye to keeping the audience in a constant state of suspense, and one startlingly mirthful development follows another with remarkable rapidity. The lines bristle with humor and the episodes are unfolded in most amusing fashion. The piece is the joint work of Martha M. Stanley and Adelaide Mathews, and they have shown exceptional ingenuity in the creation of their mirth-making complications.

Herbert Heyes, whose starring season at this playhouse has proved to be one of the events of the theatrical year in this city, will be found exceptionally well fitted to the stellar role in this hilarious vehicle. Gladys George's fondness for light comedy parts insures a careful rendition of the chief feminine characterization, and the other members of the company will be seen at their best.

"Main Street," the dramatization of the famous "best seller" of the year, is filling the Alcazar this week. It is one of the most entertaining plays seen at the Alcazar in a long time.

IGNORANCE

It was the commencement of a fine school for young women. A capable and charming singer was engaged for several solo numbers. The speaker of the occasion was a distinguished and learned man, member of the faculty of one of the leading universities. His address was an excellent one, full of meat for those with brains to digest. It was really a delight to a large part of his audience. But his talk was a trifle long; it exceeded the expected half-hour by some minutes at least. The singer chafed inwardly to such an extent that it was outwardly visible to those near her. Nor did she let it go at that. She called attention in whispers early and often to the length of the address and seemed to deplore it deeply. All she thought of was how early she might get away from the proceedings; of the address she heard nothing, and the pearl was quite lost on her.

We recall another commencement. It was that of a great college. The procession was late in starting, and the organ prelude which followed was thus delayed. On the stage sat a distinguished man—a clergyman of fame, the public respect for whose attainments was frequently heralded in the public prints and illustrated by the honorary degrees heaped upon him from June to June. He did not hear the organ prelude or judge it from any other standpoint than that of length.

It was a movement from a famous organ symphony, and it was not being played in an uninteresting manner. The music, however, was all thrown away on him. With all his erudition no musical education that would enable him to perform or even to appreciate music had ever been forced on his already crowded brain. Watch in hand, he posed for a painting of uneasiness personified, and whispered to the college president next him that he hoped the organist would cut down his number. A minute or two of overtime on an organ prelude seemed like a useless eternity to him.

Well, what is the answer? Merely, that if we can banish ignorance we shall help matters very much. Most of our lack of appreciation is due to nothing but lack of knowledge.

Mr. Buhlig, the distinguished pianist and pedagogue, who has been residing in Los Angeles during the last two years, was a guest of Mr. and Mrs. Alfred Hertz during this week and is returning to Los Angeles with them. Mr. Buhlig has gained a series of genuine artistic triumphs since his advent in Los Angeles, both as soloist with the Philharmonic Orchestra under the direction of Walter Henry Rothwell and in his own concerts. He also conducted several large classes of artist students. Indeed, Mr. Buhlig's master classes have been among the leading musical educational factors in the South.

SUMMER ENGAGEMENTS FOR SCHULMANN-HEINK

Mme. Ernestine Schulmann-Heink, now an honorary Doctor of Music of the University of Southern California—the degree was conferred upon her June 15th on her sixty-first birthday—will fill several summer engagements. On August 10th she will appear at Lakeside, Ohio, and on the 18th of the same month at Ocean Grove, N. J., where she sang last Labor Day and of the all records for attendance and receipts. Mme. Schulmann-Heink's regular season will open the last week in September, and will be booked right through until the end of May.

Henry Svedrowsky, the brilliant violinist, who has been appointed concert master for the open-air symphony orchestra to be directed by Alfred Hertz in the Hollywood Bowl, is a first-class artist and thorough musician. We heard him play Saint-Saens' Hatanera, Wieniawski's Polonaise and Kreisler's Last Rhapsody on Tuesday afternoon, and were astounded and delighted to hear his beautiful, big, plaint tone and his unusual emotional coloring. He plays with authority, and technically he belongs among the finest artists we have heard. Mr. Hertz is to be congratulated to have been able to secure the services of so able a musician at this time of the year.

Mrs. Lillian Birmingham, the widely known San Francisco contralto, President of the San Francisco Musical Club, and also President of the California Federation of Musical Clubs, is one of the distinguished attendants and guests at the annual Convention of the Music Teachers' Association of California. Mrs. Cecil Frankel is giving a reception in her honor, as also in that of Mrs. Carroll Nicholson of Oakland, at her magnificent residence on Hollywood Boulevard, on Sunday, July 5th. Mrs. Birmingham has many friends in the South who are all happy to see her again.

Ashley Pettis, the successful California pianist, is scoring an unusual triumph in the East. He receives extraordinary attention from the press, and among this publicity is a whole page picture in the June issue of the New York Art Review, and in explanation of this picture we find the following comment: "An artist who has arrived in the front ranks of young pianists is Ashley Pettis. His playing is romantic and modern, and his tone is tinged with brilliant shadings that place him in a class by himself. Ashley Pettis has been heralded from coast to coast as a pianist with an enthralling and poetic touch. Pettis is a typical American pianist, and a sound musician in every sense. As an interpreter of the great composers for the piano, he is with the best."

Charles Newman, for several years the popular Treasurer of the Curran Theatre, has been appointed by Oliver Morosco as the manager of Morosco's Casino, which will be opened with a revised edition of that brilliant theatrical producer's famous play, So Long Letty. Mr. Newman is one of the most liked and most efficient theatrical men ever coming to San Francisco, and the Pacific Coast Musical Review joins his thousands of friends in wishing him success and prosperity in his new enterprise.

Georgiana Strauss, mezzo-soprano, and Constance Reese, soprano, left for Los Angeles where they are participating in the rehearsals for the open-air performance of Carmen which will be given under the musical direction of Fulgenzio Guerrieri, and the stage management and direction of Alessandro Benani on July 5th. Miss Strauss will interpret the role of Mercedes and Miss Reese, the other gypsy girl, as both have done in the open-air performance of Carmen given at the Stanford Stadium, Palo Alto, under the musical direction of Gaetano Merola recently.

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GET READY FOR THE ANNUAL

Now is the time to make up your mind regarding your representation in the Musical Review's Annual Edition, which will be published on Saturday, September 30, 1922. This will be the twenty-second annual edition published by this paper, and it will be the biggest and best ever issued, which means something, as our readers will be ready to testify. Every year mistakes occur; unintentional omissions take place, and other matters, embarrassing to us as well as our patrons, come up because so many wait until the last moment before sending in their copy. Now, this year we want our friends to co-operate with us to get out as complete and satisfactory a publication as it is possible to print. And this can only be done if everybody simply makes up his or her mind that NOW is the time to prepare copy for advertisement or reading matter containing a record of your activity, or half-tone, if you wish to have one published. If you do this you will be sure to secure a prominent position, get the space you want and prevent being left out altogether. If you leave everything to the last moment the chances of errors, unsatisfactory location and even omissions are greatly multiplied.

WARRINERS WILL NOT GET VACATION

Marie Henrietta Warriner, coloratura soprano and specialist in voice production, and Charles William Warriner, basso cantante and vocal coach, formerly of Greenwich Village, now established in studio 202 at 545 Sutter Street, have seen their vacation plans go aglimmering.

After having toured in concert for two years, covering the United States and Canada, they planned to have a nice long vacation in California. But they made the mistake of opening their new studio first, and now all their time is occupied—mornings, afternoons and evenings.

Mr. Warriner was a pupil of the famous Oscar Saenger of New York and Stephen Townsend of Boston, while his charming wife studied with Professor Zilliani, who taught the great Tamagno.

TEACHERS' CONVENTION IN L. A.

The annual convention of the Music Teachers' Association of California will take place in Los Angeles on July 5, 6, 7, 8 and 9 at the Hotel Alexandria. The committee appointed to arrange the programs and receive the delegates have done wonders and although their publicity department evidently has been unable to find time to inform outside papers of their plans, still we understand quite a delegation from Northern California is to attend the convention. A number of excellent programs have been arranged and considerable time will be devoted to discourses and lectures. As usual an official banquet will be given and a number of prominent members of the profession will address the delegates and their guests. No doubt Los Angeles, which knows how to attend to such matters, will again have reason to feel gratified with the results of this occasion.

BUSY TWO YEARS FOR HENRIETTA WAKEFIELD

Henrietta Wakefield, contralto, has gone to Cincinnati, together with her husband, Greek Evans, baritone, for a ten weeks' engagement with the outdoor opera company there. This month (June) Miss Wakefield completed a tour with the Scotti Grand Opera Company, with which organization she has just signed a contract for the next two years. She has also been re-engaged for two more years at the Metropolitan. During 1922-23 and 1923-24 this energetic artist will have forty-seven weeks of engagements each year.

Our Artists' Page

Every resident artist is interested in securing as many concert engagements as possible. There are only a limited number of such engagements to be had. There are ten times as many artists seeking such opportunities as there are vacancies. On our Artists' Page there is only room for EIGHTEEN names. Since there is a demand for many more than eighteen artists, it stands to reason that the chances for securing engagements are greater than resorting to other means.

At the California Theatre one of the best programs given at local houses was performed with brilliant success with Tchaikowsky's Overture 1812 heading a highly proficient performance. The immense difficulties of this work were negotiated by Conductor Elinor with splendid effect, the orchestra rendering a performance which makes this a musical red-letter week. Two smaller numbers, well chosen so as to fit into the program, were Cadman's Land of the Sky-Blue Waters, in a most effective arrangement. This was followed by a characteristically orchestrated potpourri of Oriental themes, with their weird rhythms.

Orley See, the well-known violinist and teacher, introduced some of his pupils at an evening of violin music at the Berkeley Piano Club on Friday evening, June 23d. A large audience was in attendance, which listened with a great deal of pleasure to the following well interpreted program: Largo (Handel), ensemble class; Sonata, op. 45 (Grieg), allegro molto ed appassionato, Misses Hospitalier and Foley; Canto Amoroso (Sammartini-Elman), Miss Virginia Mynard; Madrigale (Simonetti), Louis Ginsburg; Romance (Svendsen), Miss Frances Kockritz; Air on G String (Bach-Wilhelmj), Serenade (Drdla), Maurice Sheehan; Suite for Two Violins (Moszkowski), allegro moderato, lento assai, Misses Hospitalier and Patrick; Gavotte (Gossec), Miss Natalie Hallinan; Indian Lament (Kreisler), Rondino on a theme by Beethoven (Kreisler), Miss Mabel Lockhart; Pupils' Concerto No. 1 (Sietz), Norman Stultz; Kol Nidrei (Bruch), Miss Mariquita Ponce; Concerto No. 9 (deBeriot), allegro, andante, Miss Reva Patrick; Concerto, A Minor (Bach), allegro, Miss Dorothy Hospitalier.

Ensemble Class—Miss Frances Kockritz, Miss Natalie Hallinan, Miss Dorothy Hospitalier, Miss Mabel Lockhart, Miss Virginia Mynard, Miss Salena Nourse, Miss Reva Patrick, Miss Mariquita Ponce, Miss Grace Wythe, Miss Margaret Wythe; Harrrald Boom, Louis Ginsburg, Louis Greenleaf, Francis Nicholson, Maurice Sheehan, Harry Skold, Norman Stultz.

At the Piano—Mrs. Orley See, Miss Louise Bevirt, Miss Grace Foley, Miss Evelyn Holcomb, Miss Gladys Hoffman, Robert Ginsburg.

Frank H. Colby, editor of the Pacific Coast Musician, is the first prominent Los Angeleno whom we met after our arrival in the South. We were indeed delighted to take advantage of an invitation to see the residential part of Los Angeles in Mr. Colby's handsome coupe, and also visited his beautiful new home in the Wilshire district, one of the most fashionable districts in Los Angeles. Mr. Colby is very popular in the South because of his just and square attitude toward the musical profession in his excellent journal.

Mrs. Carroll Nicholson, the highly esteemed contralto and singing teacher of Oakland, is also among the prominent visitors and delegates to the Teachers' Convention. Mrs. Nicholson's sister, Grace Carroll Elliott, is now among the successful impresarios of the Southland who pay special attention to resident artists. Mrs. Nicholson is one of the two guests of honor at a reception to be given by Mrs. Cecil Frankel at her home on Hollywood Boulevard this Sunday afternoon for Mrs. Nicholson and Mrs. Birmingham.

Miss Rena MacDonald is now presiding over L. E. Behymer's offices during that indefatigable impresario's absence in the East, where he is attending the convention of the National Managers' Association of America, and incidentally is looking after some of his artistic interests. He is making a tour of the Eastern managerial offices together with Selby C. Oppenheimer, who also is in the East relative to concert attractions for California, both these able managers being associated in this work on the Pacific Coast. Miss MacDonald is certainly accomplishing great things, and belongs among the most popular members of the managerial colony in the far West.

Frank Carroll Giffen, President of the San Francisco Music Teachers' Association, and one of the best known vocal artists and teachers in the state, is among the delegates to the Teachers' Convention and is among those scheduled for addresses on the official program. Mr. Giffen no doubt will make many friends should his plans allow him to be here during the time of the convention. So far we have not met personally any of the San Francisco delegates announced to be among those present.

MEMBER FEDERAL RESERVE SYSTEM AND ASSOCIATED SAVINGS BANKS OF SAN FRANCISCO

One Hundred and Ninth Half Yearly Report

The San Francisco Savings and Loan Society

(THE SAN FRANCISCO BANK)

SAVINGS

526 CALIFORNIA STREET, SAN FRANCISCO, CALIFORNIA

COMMERCIAL

JUNE 30th, 1922

ASSETS—

| | |
|--|-----------------|
| United States Bonds and Notes, State, Municipal and Other Bonds (total value \$24,823,199.00) standing on books at | \$23,218,198.68 |
| Loans on Real Estate, secured by first mortgages | 43,979,542.60 |
| Loans on Bonds and Stocks and other Securities | 1,053,702.69 |
| Stock in Federal Reserve Bank of San Francisco | 106,500.00 |
| Bank Buildings and Lots, main and branch offices (cost over \$1,052,000.00), standing on books at | 1.00 |
| Other Real Estate (value \$116,000.00), standing on books at | 1.00 |
| Employees' Pension Fund (value \$385,984.61) standing on books at | 1.00 |
| Cash on hand and in Federal Reserve Bank | 7,007,230.21 |

Total.....\$76,170,177.13

LIABILITIES—

| | |
|--------------------------------------|-----------------|
| Due Depositors | \$72,470,177.13 |
| Capital Stock actually paid up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,700,000.00 |

Total.....\$76,170,177.13

GEO. TOURNY, Vice-President and Manager

A. H. MULLER, Secretary

Subscribed and sworn to before me this 30th day of JUNE, 1922.

[SEAL] CHAS. F. DUISENBERG, Notary Public.

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THE PRODUCTION OF TONE QUALITY

(By CLARENCE LUCAS)

My attention was first called to tone quality by a simple little accident which happened at a concert many years ago when I was a boy. A bound volume of music, from which the pianist was playing a sonata with a violinist, slipped from the rack and struck the keys a blow that produced a tone quite unlike any tone the pianist had made. I began some experiments on my own account, and I read as many books on piano playing as I could find. I found on looking into the piano that the hammers which strike the strings are so delicately adjusted that the blow they give the strings depends entirely on the kind of blow the pianist gives the keys. The fingers press the key down at one end and the other end of the key rises, pushing the hammer towards the string. Before the hammer reaches the string, however, it is set free from the key and is no more under the control of the pianist than a stone is, after it has left the hand that threw it. If the hammer has been thrown at the string by a quick sharp blow, it rebounds from the string very rapidly. Another kind of blow on the key causes the hammer to give another kind of blow to the string. Letting the key come up quickly after a blow, causes the damper to press quickly on the string which has just been struck by the hammer. Holding the key down causes the damper to stay away from the string and let it continue its sound. Pressing down the right foot pedal raises all the dampers from the strings and allows all the naturally appropriate sounds in the piano to vibrate in sympathy with the note or notes struck by the hammers. Holding the key down causes the sound to be prolonged, but a light pressure or a heavy pressure makes no difference whatever to the tone, once it has been made by the hammer blow. All that the pressure need do is to keep the damper off the string. No amount of hand rotating and elbow wobbling can make the slightest effect on the note after the blow is struck. Those movements are either silly or affected. Of course, I will admit that a loose hand and a pliant arm will produce a different kind of blow than a contracted hand and a stiff arm.

Pianists know these things. I can tell them nothing new. The little I have told will not mean much to those who know nothing about piano playing. It is therefore not necessary to waste space on the elementary qualifications of a pianist. But every one will admit that each great pianist has his own peculiar touch, otherwise tone quality. Liszt once told a class of his pupils to acquire his technical skill if they wished to, but not to copy his tone. He told them that the best tone was produced by Rubinstein. In common parlance, Rubinstein had a better touch than Liszt had. It is well known that Rubinstein used to sit at his piano for hours striking the keys in various ways in order to discover and acquire the kind of blow which produced the tone he sought.

I distinctly remember hearing Rubinstein strike a few wrong notes when I last heard him play, in May, 1886, but I was too inexperienced then to judge of tone quality. But if my experience of Rubinstein's wrong notes confirms Liszt's directions to his pupils to acquire a Liszt technique, why should not Liszt's opinion of Rubinstein's tone be accepted if some critic tells me that Rubinstein lost some of his good tone as well as some of his finger skill when he grew old, I will not quarrel with him. The question of the movement is that different pianists have different touches, different tone qualities. Could not any experienced critic tell Rosenthal from Hofmann, Busoni from Pachmann? I know I could. And can we not always recognize at once the touch of a mechanical player-piano from the touch of a human piano player? I am finding no fault with the player-piano, which I consider a wonderful achievement of unlimited educational value and the dispenser of musical enjoyment to millions. But its flawless mechanical perfection differentiates it from those remnants of human frailty which remain in the highest accomplishments of human hands—those microbes of inequality, those bacteria of personality which are filtered out of the germ-proof machine. And the ideal of the player-piano manufacturer is what? To imitate the technical skill of Liszt? Not a bit of it. It is the touch of Rubinstein, the touch of any human pianist—the one touch of nature that makes the whole world kin, as Shakespeare puts it, which causes one manufacturer to differ

from another manufacturer in glory.

Perhaps some pianists will not believe that inequality of touch exists in the properly trained hand. But I ask if any hand could be so trained that the little finger is as strong as the thumb? In actual performance these inequalities are exceedingly small. They are there, nevertheless, in all finger playing. Probably no machine could be made sensitive enough to give unequal puffs of air which corresponded with the all but imperceptible differences in the blows given to the keys by the human finger. And why should the machine imitate the limitations of the hand? The pianist would do better in trying to reach the perfect equality of the notes produced by the machine, for the more perfect a technic he has the better able will he be to express whatever music he has in him. By no possible chance can a machine be made which can rival the hand and arm in what we call "touch." There are twenty-nine bones in a human hand, and more than fifty muscles in the hand and arm. Each single "muscle" is formed of some millions of fibers combined together," according to Sir Charles Bell's famous book on "The Hand." Is it any wonder, then, that no two touches are exactly alike? When these uncounted millions of little agents are set to work at producing tone from a good piano they at once begin to reveal and register the character and culture of the pianist's brain. He shows the accent of his musical speech as plainly as an American or an Englishman or a Scot proclaims his native land when he speaks.

Lamb on "Ears"

There is a humorous confirmation of this effect of culture in a passage from Charles Lamb's essay called "A Chapter on Ears." Lamb was entirely unmusical and could not play the piano. His essay was written to prove that he had no ear for music, and could not sit out an opera or oratorio or concerto. His description of how he touched the keys is therefore all the more amusing:

"Thrumming in my wild way on my friend A's piano, the other morning, while he was engaged in an adjoining parlor—on his return he was pleased to say 'he thought it could not be the maid!' On his first surprise at hearing the keys touched in somewhat an airy and masterful way, not dreaming of me, his suspicious had lighted on Jenny. But a grace, snatched from a superior refinement, soon convinced him that some being—technically perhaps deficient, but higher informed from a principle common to all the fine arts—had swayed the keys to a mood which Jenny, with all her less cultivated enthusiasm, could never have elicited from them. I mention this as a proof of my friend's penetration, and not with any view of disparaging Jenny."

Touch Cannot Be Taught

The penetration of an audience in the concert hall likewise tells the difference between the tones resulting from the mental character and culture of the pianist. Pedagogues may teach legato touch, staccato touch, pedal and hammer stroke, and all other varieties of touch and tone from now until the lion and the lamb lie down together at a peace conference, and nothing will come of all the teaching unless the player has music in his soul and the requisite culture in his brain.

Many critics object to the word "touch." Very well; let them remedy the defect by: (1) finding a better word, (2) by persuading the world to use the new word.

(Continued on Page 10 Col. 3)

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Haight Street Branch, Haight and Belvedere Sts.

For the half year ending June 30th, 1922, a dividend has been declared at the rate of **four and one-quarter (4 1/4)** per cent per annum on all deposits, payable on and after July 1st, 1922. Dividends not called for are added to the deposit account and earn dividend from July 1st, 1922. Deposits made on or before July 10th, 1922, will earn interest from July 1st, 1922.

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(Musical Courier.)

One of the most exquisite pieces of musical tomfoolery we have come across in a long while is Orlo Williams' article in the London Daily Telegraph several months ago, in which he describes the faces, physical types and habits and thoughts of orchestral players as matching the character of their instruments:

"Whether the musicians are naturally predisposed to choose the instrument corresponding to their type of feature, or whether by long playing their faces are unconsciously assimilated to the type, I have never been able to make up my mind; it would be an interesting study for a man of science. I am rather inclined to the theory of unconscious assimilation, being strengthened in this inclination by a long remembered series of pictures in Punch, which cleverly showed the transformation of Signor Patti into a violoncello. Yet I do not mean anything so obvious as that players tend to look like their instruments, but only that players of certain instruments tend to look alike. So strong is this conviction in me that I am often tempted in describing one individual to another, to give a touch of orchestral color to the description. 'Yes, Miss Smith is engaged,' I might say. 'I met her fiance yesterday. What is he like? Oh, a regular bassoonist, you know.' Or, if somebody asserted that Jones was a good looking fellow, I might reply: 'Well, perhaps, but rather too much of a trumpeter, I think.' Hardly anybody would understand what I mean, I fear; but I may be wrong. The observation may be more common than I suppose. If it is common, I suspect that there is as little unanimity as to what face goes with what instrument as there is about the particular color that corresponds to a particular scale. Which goes to show that the whole thing is a delusion. Well, I will confess my delusion in more detail."

Mr. Williams believes that a first violin is never romantic. He is an acute, decisive man of business. The manager of a bank and a stock broker would be perfect first violin. "There is only one more business-like face in the orchestra than that of the first violin, and this, of course, belongs to the tympanist. It is a serious face, but with a slight twinkle of humor playing around its inevitable short mustache, and its distinguishing mark is efficiency. If the orchestra were a battalion the tympanist would be the sergeant-major; if it were a firm he would be the business manager. There is no sentiment around that lonely apex where the drums stand, only promptness, decision and stern

devotion to duty. A kettle drum is obviously no vehicle for passion or for dreamy meditations. It must never get out of hand. That, no doubt, is why ruthless punctuality and strict attention to business radiate from the firm set face, erect figure and broad shirt front of the tympanist.

"The violas have a wistful look, as if they had meant to play the violin, but somehow or other they had picked up a viola. 'Oh, well, it wasn't quite what I wanted, but as the thing's here, I might as well play it.' The violoncellos are as cocksure as M. Carpentier. They have the secret of perpetual youth. I should put all the cellists into the orchestral cricket and football teams, and choose the lawn tennis six from among them, just as I should make a bee-line for the double basses if I were looking out for church wardens, trustees of marriage settlements or umpires. There's respectability, there's steadiness, there's quiet repose after the Sturm and Drang. Those who play the double bass are undoubtedly born middle aged. Nothing will persuade me that they were ever babies or yelling school boys, or youthful roysterers. How could any provoker of those grave tones show levity? The serene assurances of men who have safely survived the tempests of life beams from their kindly features. They would never do a mean action or say a hasty word. You can see by their manner of wiping their instruments what affectionate husbands and loving fathers they are, and they carve magnificently."

A flute player is "nonchalant and debonair, with a Gallic face and Gallic blood." Mr. Williams would pick one out for his companion in Paris for a week. "We should sit for hours in a cafe, and he would tell me naughty, wicked stories in a melodious, unemotional tone like that of his own instrument. The flutist is the faun of the orchestra; the stamp of rather melancholy mockery upon his features is fascinating; there is something birdlike in his eye and in the poise of his head, and I should judge him to be a child of nature, impervious to moral truths. Upon the ascetic features of the oboist, on the other hand, tragedy has left its mark, as though no lips should blow those sounds that pierce the marrow till they had been twisted with suffering or disciplined by preposterous circumstances into a sardonic smile. Cardinal Manning should have played the oboe, and Dante might have blown it as never man before. I would not go out in a dark lane at night with an oboist, lest he should whisper to me at the sombre inspiration of darkness of all the agonies that a human heart can suffer, of love that turns to hate, of soaring ambition stricken to earth, of faith betrayed and of hope frustrated. His hair is thin, his cheekbones prominent, pathos has marked him for her own. How smugly beside him sit the clarinets, and behind him the bassoons! No passion has therIALIZED them, nor are they children of nature, like the flute. You and I might play

the clarinet, just ordinary men as we are, of no distinguished feature and of level temperament, easily contented, easily irritated, but ploughed deeply by neither emotion. Later on—but only if we are dark and intend to grow a beard—we shall become bassoonists, grave men, a trifle ironical, solid in body, heavy in argument, like members of the urban district council. I should like any doctor to be a bassoonist; he would have a perfect bedside manner, soothing but not sentimental."

Beware the contra-fagottists, summoned by Wagner and Strauss from some Stygian home. They are children of Rhadamanthus or of the giants. "A bassoon and a double bassoonist surely enlivened the meeting of the Centaurs with the Lapithae. But no one ever saw a surly horn player. Friar Tuck, Falstaff, Rabelais should have played the horn."

"If a distracted father should come to me and say, 'My son James is overfrivolous, a scatterbrain, an unreasonable reveller; what shall I do to steady him?' I would reply, 'My dear sir, have him taught the trumpet.' The face of the trumpeteer is a solemn one, rather clerical in aspect, as if he were ever practicing for the fanfare of the Judgment Day. Only once have I seen that solemnity vanish. A trumpeter of a great orchestra was hired to swell the school orchestra at Eton on a concert day, and on the night he missed his lead. The guineas we had paid for that important tootle were thrown away, and before the impassioned eye of Dr. Lloyd that trumpeter quailed."

THE PRODUCTION OF TONE QUALITY

(Continued from Page 9 Col. 2)

In the meantime, users of the old word may console themselves with observing that the greatest writers of the language have employed and sanctioned it. The French also make use of the same word, both as a verb and a substantive. In Italian we find "toccare il luto," which means "touch the lute." From the Italian toccare is derived the word toccata, the name of a certain kind of composition in which technical display is the chief characteristic. Milton, therefore, who wrote poetry in Greek, Latin and Italian, as well as in English, knew the connection between touch and toccata. Consequently, his line about the "volant touch" of the organist is not as far fetched as it may appear to modern readers unversed in classical lore. But why did not Shakespeare and Milton and the other great writers who first established the usages of the English language go back to earlier sources and take the Latin rather than the Italian term? Cicero, Quintilian, Tacitus, Plautus, Varrus, Livy—some of the greatest names in the literature of ancient Rome—always said cane, canere, canunt, canit, and other forms of the verb "to sing," when they touched the lyre, the horn, the trumpet, the tibia. In fact, the word "tibicina," a female flute player, is formed from tibia and cano.

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JUNE 30th, 1922

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| Assets | \$76,170,177.18 |
| Deposits | 72,470,177.18 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,700,000.00 |
| Employees' Pension Fund | 385,946.61 |

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SAN FRANCISCO, SATURDAY, JULY 15, 1922.

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DOUGLAS FAIRBANKS INVADES MUSIC ARENA

Famous Cinema Star Engages Distinguished Composer to Write Original Music for His Version of Robin Hood, Now Being in the Last Stages of Construction Prior to Its Release Some Time in September—Dr. Dunev Receives Inspiration by Watching the Action as It Is Being Recorded by the Cameras and Projected Upon the Screen for Final Scrutiny

BY ALFRED METZGER

What promises to be one of the most important developments of music in connection with the great moving picture industry is now being employed by Douglas Fairbanks, the world renowned exponent of cinematic art, in conjunction with his magnificent version of Robin Hood now in the final stages of preparation for release in the great theatrical centers of the country some time next September. The writer has always contended that the mere selection of music written for a certain purpose not associated with the art of the unspoken drama did not express the sentiment and emotions intended to be transmitted by actions recorded on the screen. It has always been our belief that music will not have successfully delivered its message to admirers of the silent drama until it had been welded so thoroughly into the fabric of the action representing the story that it actually supplemented it instead of merely serving as a background for it. In order to become intimately identified with the moving picture in its highest form, music, therefore, must become an actual part of the story. It has been our good fortune to personally observe the first real attempts to weave music into the action of a great moving picture drama during the actual enactment of its scenes, the music being written to the action in the same manner as music in the past has been written to words.

Douglas Fairbanks has the honor to be the pioneer in this new development of music, and we do not doubt that he will, for this reason, occupy a prominent position in musical history, because we are positive that this beginning will lead to a new mission of musical art which never was thought of before and which will give a composer greater opportunities in the future than he has ever had before. After all, to write music to words represents a certain limitation of inspirational opportunity; for words, syllables and meter represent undoubtedly a straight-jacket for freedom of mental action, while the observation of emotions and sentiments, as represented in facial expression and action, leaves absolutely no limitation for the imagination of a genius. The silent opera, as it may be termed for want of a better expression, will unquestionably, according to our way of thinking, become one of the greatest developments of musical thought of the present day.

Mr. Fairbanks is presenting his own version of Robin Hood. He does not follow any other version of Robin Hood so far published or produced and the reader who expects to witness this magnificent spectacle of one of the most interesting periods of the world's history must come to the theatre with his mind entirely open to new suggestions. Above all he must not think of the comic opera by that name. In the preliminary stages of Mr. Fairbanks' version of Robin Hood the auditor is made thoroughly acquainted with reasons of the Earl of Huntington to adopt his career of political outlawry. He will know why this young nobleman became embittered and he will readily find excuses for his action that aroused the resentment of a licentious and selfish ruler. The picture drama, like poetry, the spoken drama or romantic history is subject to a certain liberty of historical application and Mr. Fairbanks in giving us a new angle of this universally be-

loved "highwayman" adds greatly to the entertainment and instruction of the vast multitudes who seek recreation in the motion picture theatre.

We had the pleasure of getting some of Mr. Fairbanks' ideas from his own lips. "In this personal adaptation of the familiar legend of Robin Hood," said the distinguished disciple of cinematic art "I am trying to adopt the same principles that influenced my version of D'Artagnan in The Three Musketeers. It was

make one million dollars is proof that the idea of appealing to all the people rather than one class or national entity was not based upon a wrong assumption.

"The same convictions that influenced me in the construction of The Three Musketeers form the basis upon which I built this new legend of Robin Hood. My associates and myself have studied this story from all angles—historically as well as romantically. We want to create in the breast of the auditor a sensation that can not be expressed in mere words, but only thus: . . ." and here Mr. Fairbanks indulged in a certain explosive exhalation of breath which in default of a better expression might be inadequately termed a "grunt," but which actually meant to convey the idea that the impression he wants to make upon the onlooker would thrill his entire system to an extent where mere verbal expression is futile. "We do not merely want to get the story, or one of the legends of Robin Hood, we want to take the audience back eight hundred years," continued Mr. Fairbanks, "and let them watch the habits, modes of action, sentiments of honor and chivalry, style of dress and living and follow the thoughts that flitted

it therefore absolutely necessary to engage a composer, sufficiently alive to the situation to write special music for this production. And in order that the music may absolutely conform to the spirit of the production it must be written during the process of enactment of the story. The composer must follow the recording of scenes as well as watch the trial projections on the screen. He must write his music to the action like the operatic composer writes his music to words. Thus the composer can express himself more concisely and effectively, for while words take a long time to enunciate, actions and glances or facial expressions are fleeting, and therefore adequate musical transactions of these sentiments must accentuate their significance in the mind of the onlooker." Mr. Fairbanks told us many more interesting facts regarding his experiences in the presentation and production of motion pictures; but we shall leave these for some future occasion. We will now pay some attention to the composer who has been selected for this responsible task.

The Composer of the New Robin Hood

In order to be sure and make no mistake it became necessary to select a musician of sufficient distinction and genius to grasp Mr. Fairbanks' ideas of this new "silent opera." It was not sufficient for a composer to be a fine creative artist and a thorough expert in theoretical and harmonic science, but it required a mind with a vivid imagination ready to translate not only sentiments and emotions expressed in the story, but a mind that could transplant itself into a period of eight hundred years ago and absorb the atmosphere of the time during which the story was enacted. Therefore, while Mr. Fairbanks had the choice from among the most distinguished composers now residing in America, among which were included Victor Herbert and Modest Altschuler, his choice fell upon Dr. Boris Dunev, an eminent Russian piano virtuoso, conductor and composer who had just arrived from abroad, and who was introduced to Mr. Fairbanks through the courtesy of L. E. Behymer, the distinguished California impresario. Dr. Dunev convinced Mr. Fairbanks that he was best suited to introduce the spirit of the production in the music, and so Dr. Dunev will not only compose the music for the new Robin Hood directly to the action of Mr. Fairbanks' version, but he will conduct the orchestra at both the New York and Chicago premiere of the magnificent new operatic picturization of a legend of one of the most popular heroes of romantic history.

Dr. Dunev being the first to present an entirely new setting of musical creative art becomes immediately an important figure before the musical public and his personal history is of great interest. Dr. Dunev has been in America for about six months. He came here as the guest and personal friend of Ignaz Paderewski with whom he studied piano during a period of five years at his home abroad. It was Paderewski who induced Mr. Behymer to arrange for Dr. Dunev's American appearances as a pianist and conductor, and his first appearances will be as a soloist in Berkeley during the summer session of the University of California and also as guest conductor during the summer series of symphony concerts taking place in Hollywood Bowl with eighty members of the Philharmonic Orchestra of Los Angeles under the leadership of Alfred Hertz.

Prior to coming to the United States at the invitation of Mr. Paderewski Dr. Dunev resided in London where he was examiner for the Royal College of Music during a period of eight years. During this time he made several concert tours which included the leading European nations. A Russian by birth, he is a graduate of the Imperial Conservatory of Music of Petrograd from which institution he graduated with the highest distinction winning the much coveted gold medal in recognition of his genius. In

Continued on Page 9, Col. 1



DR. BORIS DUNEV, RUSSIAN COMPOSER, PIANIST (LEFT) AND DOUGLAS FAIRBANKS, STAR-ACTOR AND PRODUCER OF ROBIN HOOD (RIGHT) LOOKING AT THE ORIGINAL ORCHESTRA SCORE WRITTEN BY DR. DUNEV SPECIALLY FOR ROBIN HOOD FILM

then not my intention to present a story specially admired by any one class of people or any one nation, but I wanted to create a story that would appeal to the entire world. Therefore I went to work and carefully studied the memoirs of D'Artagnan rather than Dumas' novel, and from these memoirs I received the impressions that influenced me to make additions or cuts conflicting with the novel of Dumas. Some of the French critics said that my version of The Three Musketeers was not Dumas. Of course not. It was not my intention to imitate Dumas. And like Dumas took liberties with history, the compiler of a motion picture spectacle has a right to take liberties with Dumas, provided he obtains artistic results. And the fact that The Three Musketeers appealed to the people of South America the same as to the people of Spain, France, Czecho-Slovakia and America enabling us to

through the minds of the characters eight hundred years ago, transplanting a modern audience into the period of mediaeval knight-errantry and making them FEEL THE ATMOSPHERE. And to do this we must create atmosphere first, and in this, I am happy to say, all my colleagues are co-operating with me heart and soul from the principal actors to the mechanics and operators. Indeed, if my associates did not co-operate with me in every way a production such as The Three Musketeers and Robin Hood would be absolutely impossible.

"Now, after taking such great pains to establish a certain atmosphere existing eight hundred years ago and succeeding to convince the spectators of its verisimilitude, our entire efforts and pains would be in vain if ordinary music, intended for an entirely different purpose originally, were applied to this individual idea of the Robin Hood legend. I found

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TWENTY-FIRST YEAR

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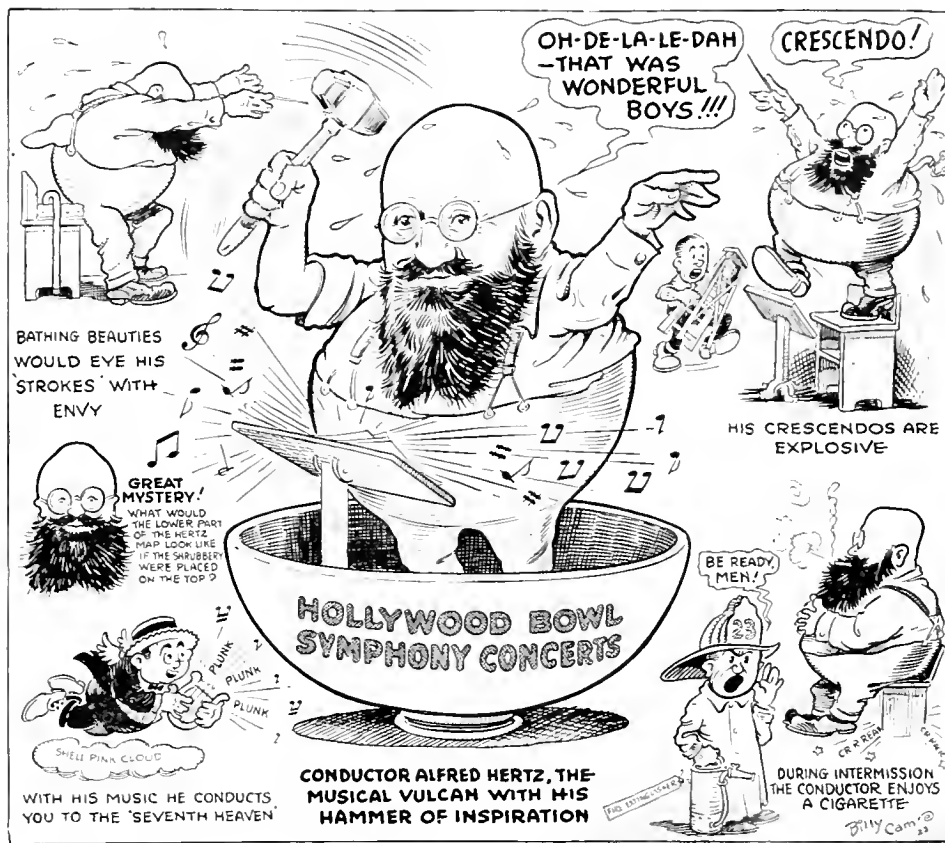
Two years ago the Pacific Coast Musical Review began an intensive campaign in favor of musical activities during the summer season. We could never understand the reasoning that entered into the proposition, regarding it as perfectly satisfactory that the music teachers and concert artists, as well as orchestral musicians, should be deprived of three or four months of the year wherein they could otherwise earn a livelihood. Somehow, we can not reconcile ourselves to the idea that eight or nine months' activity during the year is sufficient to earn a satisfactory living. This is the first year during which a real attempt has been made to begin experiments to prove that California is just as willing to support musical activities during the three or four summer months as it is during the eight or nine winter months, so called. But there are features associated with the management of some of these summer activities that will not exercise an optimistic influence upon those willing to lend their support unless remedies are suggested by which their deterrent influence may be reversed. And the most important factor of discouragement is that of covering unnecessarily large deficits.

If we are correctly informed, the open-air operatic productions at Stanford represented a net loss to the guarantors of nearly \$30,000, while the single open-air Carmen performance cost the backers \$12,000. Now, we feel that there is no necessity of creating a financial obligation so huge that its loss should represent such figures. In the first place, open-air music festivals or operatic productions should not only be conducted according to the highest artistic principles, but also according to the strictest and most rigid business principles. If an artist, for instance, feels that he or she is justified to hold up the people of San Francisco or Los Angeles for unjustified salaries just because they want to utilize their great outdoors, this commercial enterprise should receive a severe setback. Judicious publicity regarding such festivals and adequate distribution of financial contributions where it does the most good would obviate the necessity to pay extortionate salaries to NAMES instead of artistic services. You are frequently told by those demanding unreasonable remuneration that the public would not attend these affairs unless famous names were used to attract it. To a certain extent this is true; but there are a number of famous artists who would

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be glad to sing for remuneration within the means of the management of open-air production. Not all artists are hogs, as far as money is concerned.

The best way to get at this festival idea is to organize a Northern California, or Southern California Festival Association, incorporate it, sell stock in it and permit those investing or contributing their money to share in any profits if any, as well as cheerfully pay a pro rata loss if this is considered necessary. Above all, let no one receive the impression that by investing money in such an enterprise they will get rich over night. Such a supposition is ridiculous, and people who have been assured that their guarantee would never be needed and lost their money will ever after fight shy of anything bordering on open-air music productions. It is always better to ask 1000 people to underwrite \$50,000, for instance, than to ask ten to raise the same amount. If it is possible to attract 40,000 people to Stanford Stadium, or 25,000 people to the Hollywood Bowl, it ought not to be impossible to secure 10,000 people to underwrite \$100,000 at an average of \$10 apiece. Some people may only give \$5, some may give \$25, some may be willing to subscribe \$50 or \$100 or \$500, but altogether it should be possible to strike an average of \$10 per person. Now, when we say it is possible to attract 40,000 people to an open-air season of music in Northern California, and at least 25,000 people to one in Southern California, we are not guessing. This fact has actually been accomplished this summer.

But it is not fair to permit a half dozen people to sustain such heavy losses for the sake of giving the great majority an opportunity to hear music in summer. Guarantees should be sought from every one most likely to benefit from summer musical activities. Prominent teachers would like to have advanced pupils appear as soloists in concerts or in minor roles at operatic productions. Students would gain invaluable experi-

ence in chorus or ensemble singing. Business men are bound to benefit by continuous musical activities during the summer. Wealthy patrons of music would like to see an increase of artistic opportunities for deserving resident artists or prospective artists in the form of artist students. All of these elements could be interested in a well organized and incorporated California Music Festival Association. This association should have at its head as manager a business man who is willing to make allowances for all legitimate expenses, even though at times stretching a point in favor of a specially fine artistic principle, but also a business man who is strict in his objection to needless extravagance and unnecessary expense.

It is the waste on occasions of this kind that creates the greatest deficits, and that encourages unscrupulous people to take advantage of the gullibility of the average man or woman to feather their nest at the expense of people who can not afford and who should not be permitted to defray the expenses of enterprises intended to serve as recreation for the multitude. Now, Mrs. J. J. Carter of Hollywood has the right idea. She is responsible for the summer season of symphony concerts now being given with eighty members of the Philharmonic Orchestra of Los Angeles, under the direction of Alfred Hertz, in the Hollywood Bowl. Mrs. Carter does not comfortably sit back in her chair and say now we need only \$10,000 more to be certain of no additional deficit. Mrs. Carter makes up her mind to see to it that subscriptions and tickets are sold so that her guarantors are either insured against loss or at least let off so easily that they do not feel imposed upon. This leaving the rest to the public is entirely wrong, and is neither business-like nor wise. The public is an unknown quantity that can not be dealt with in a concrete fashion. It is not the duty of the public to crowd into an open-air amphitheatre. It is the duty of those willing to give the public higher entertainment to tempt it in such a manner as to simply force it against its will to attend such events.

Our personal experience in connection with such events has been that the greatest waste is sustained among the least necessary subjects. And the one thing that is most necessary of all is as a rule neglected. Now, if you want to attract thousands of people to an entertainment you can not possibly secure too much PUBLICITY. And every cent invested in publicity comes back to you ten and a hundredfold. But you can not possibly secure publicity that really attracts a multitude unless you have something worth while to advertise. But once you have an attraction worthy of the most effective and emphatic publicity, then you have an absolute assurance that thousands of people will be attracted to it. But neither a worthy attraction alone, nor publicity alone, will accomplish any gratifying results.

No matter what any one may tell you to the contrary, neither at Stanford nor at the Hollywood Bowl, nor at the open-air symphony concerts in Hollywood, has there been utilized either the right kind of publicity nor the amount of publicity, nor the adequate expenditure for advertising that will arouse the curiosity of ALL the people and thus assure that MASS attendance that justifies low prices of admission and invariably makes the accounts come out right on the right side of the ledger.

E. Robert Schmitz, who is holding his summer session of Master Classes in 406 Fine Arts Building, will give a series of three evening recitals in his studios at 8 o'clock Wednesday evening, July 12th, Friday evening, July 14th, and Wednesday evening, July 19th. His programs include groups from the classic, romantic and modern works. These recitals are open to the public. Of a similar group which Mr. Schmitz gave in New York in the spring, Deems Taylor, composer-critic of the New York World, said: "The most interesting program maker of the season was Robert Schmitz."

Ralph Rose, Jr., 10-year-old violinist of Oklahoma City, arrived in San Francisco Sunday evening for an extended visit with his grandparents, Mr. and Mrs. A. Rose, 866 Faxon Avenue. While here this talented young artist will appear in a series of recitals. He will be accompanied by Miss Reece, also of Oklahoma City.

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Walter Anthony, so well remembered as the critic of the San Francisco Chronicle, and who recently was publicity manager of the Grauman Theatre, is now with the National Film Association writing or editing scenarios for the screen. This is one of the best paid positions in the film industry, and Mr. Anthony is certainly well fitted for this position, inasmuch as his fine command of English is greatly needed in the wording of sub-titles to moving pictures.

Mr. and Mrs. Alfred Hertz have arrived in Los Angeles and are already the center of social and artistic attention. Mr. Hertz has selected Mr. Svedrowsky, assistant concert master of the Philharmonic Orchestra of Los Angeles, as his concert master for the series of open-air popular symphony concerts which he will direct in the Hollywood Bowl beginning Tuesday evening, July 11th. Mr. and Mrs. Hertz will remain South about six weeks, when they will return to their beau-

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tiful home in Seacliff, San Francisco. Mr. Hertz began his rehearsals last Wednesday afternoon at the Philharmonic Auditorium, and expressed himself greatly pleased with the material at his disposal. The membership of the orchestra he is directing consists of about eighty of the Los Angeles organization and a few from the San Francisco Symphony Orchestra. Great interest is being shown by the Los Angeles musical public in these events.

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of the

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to be published

SATURDAY, SEPTEMBER 30th, 1922

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UNITED STATES CIVIL SERVICE EXAMINATION

Orchestra or Band Leader and Instructor—Receipt of
Applications to Close August 8, 1922.

The United States Civil Service Commission announces an open competitive examination for orchestra or band leader and instructor. A vacancy at Chillicothe Indian School, Oklahoma, at \$340 a year, plus increase granted by Congress of \$20 a month, and vacancies in positions requiring similar qualifications, at this or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer or promotion.

Citizenship and Sex—All citizens of the United States who meet the requirements, both men and women, may enter this examination; appointing officers, however, have the legal right to specify the sex desired in requesting certification of eligibles.

Duties—In order of their importance, the duties of this position require that the appointee shall be able to teach the reed and brass instruments; to teach the violin; to direct the orchestra; to select an instrumentation from the orchestra for forming a band to use during dress parade. The appointee must be willing to accommodate himself to the school program, which means that much of the instruction and rehearsals are given in the evenings and early mornings, and be subject to any special detail to other work in an emergency.

Subjects and Weights—Competitors will not be required to report for examination at any place, but will be rated on the following subjects, which will have the relative weights indicated:

| Subjects. | Weights. |
|---------------------------------|----------|
| 1. Education | 20 |
| 2. Training and experience..... | 80 |
| Total | 100 |

Basis of Ratings—The ratings will be based upon competitors' sworn statements in their applications and upon corroborative evidence.

Requirements—Applicants must show that they have had at least a common-school education, and that for at least three years they have been orchestra or band leaders and instructors, and that they have the qualifications necessary to perform the duties outlined above.

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Health and Family—Applicants for the Indian Service must be in good health. They must attach to their applications a statement concerning the number in their family that will require accommodations in case they receive appointment.

Age—Applicants must have reached their twenty-first but not their fiftieth birthday on the date of the examination. These age limits do not apply to persons entitled to preference because of military or naval service.

Retirement—Classified employees who have reached the retirement age and have served fifteen years are entitled to retirement with an annuity. The retirement age for railway mail clerks is 62 years, for mechanics and post office clerks and carriers 65 years, and for others 70 years. A deduction of 2½ per cent is made from the monthly salary to provide for this annuity, which will be returned to persons leaving the service before retirement with 4 per cent interest compounded annually.

Photographs—Applicants must submit with their applications their unmounted photograph, taken within two years, with their names written thereon. Proofs or group photographs will not be accepted. Photographs will not be returned to applicants.

Applications—Applicants should at once apply for Form 1312, stating the title of the examination desired, to the Civil Service Commission, Washington, D. C.; the Secretary of the United States Civil Service Board, Customhouse, Boston, Mass. New York, N. Y., New Orleans, La., Honolulu, Hawaii; Post Office, Philadelphia, Pa., Atlanta, Ga., Cincinnati, Ohio, Chicago, Ill., St. Paul, Minn., Seattle, Wash., San Francisco, Calif., Denver, Colo.; Old Customhouse, St. Louis, Mo.; Administration Building, Balboa Heights, Canal Zone; or to the Chairman of the Porto Rican Civil Service Commission, San Juan, P. R.

Applications should be properly executed, including the medical certificate, but excluding the county officer's certificate, and must be filed with the Civil Service Commission, Washington, D. C., prior to the hour of closing business on August 8, 1922.

The exact title of the examination, as given at the head of this announcement, should be stated in the application form.

Preference—Applicants entitled to preference should attach to their applications their original discharge, or a photostat or certified copy thereof, or their official record of service, which will be returned.

Issued June 27, 1922.

Pierre Douillet, the distinguished San Francisco pianist, pedagogue and composer, is attending the annual Convention of the Music Teachers in Los Angeles, and has been selected to appear on one of the programs in his capacity as artist as well as composer. We feel sure that he will make an excellent impression upon the Southern California musical public, both in his professional and personal capacity.

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SUMMER ENGAGEMENTS FOR SCHUMANN-HEINK

Ernestine Schumann-Heink, now an honorary Doctor of Music of the University of Southern California—the degree was conferred upon her June 15th on her sixty-first birthday—will fill several summer engagements. On August 10th she will appear at Lakeside, Ohio, and on August 19th at Ocean Grove, N. J., where she sang last Labor Day and broke all records for attendance and receipts. Mme. Schumann-Heink's regular season will open the last week in September, and will be booked right through until the end of May.

Leo Slezak, the tenor, is out with a book of memoirs called "My Complete Works." The title is not new. It was used by Max Beerbohm, the London caricaturist, ten years ago or longer. The Slezak book is amusing even though the author burlesques many of his American experiences. He tells that he always was seasick crossing the ocean. A friend gave him a pneumatic pillow as a remedy. As it failed to help him, he threw it overboard. "A whale swallowed it," comments Slezak, "and immediately became seasick." In "Konigskinder," Geraldine Farrar had to drive a flock of real geese. When the curtain calls came, relates Slezak, she used to go out in front with one of the fowl tucked under her arm, and by pinching the bird, made it squawk loudly. Slezak, angered at the trick, threatened that he would do the same thing with the swan in "Lohengrin," whereupon Geraldine replied: "Go ahead and do it, but you never can get your swan to squawk—he's stuffed." In Chicago, Slezak and Destinn were invited to help baptize and christen a baby camel at the Zoo. Destinn, asked to name the humped infant, said "Leo." The tenor said to Destinn: "The next rhinoceros born into this world will be named by me, and I'm going to call it 'Emmy.'"

Anna Louise David, the distinguished American harp virtuosa, was a visitor at the Musical Review office last week, and expressed herself as being delighted to be back on the Pacific Coast again. She stayed only three days in San Francisco, as she is on her way to the are glad to resume their work and notwithstanding the summer Mrs. Whitcomb is being kept quite busy.

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BY ALFRED METZGER

LOS ANGELES, Cal., July 9.—Once again Southern California has taken advantage of a wonderful opportunity to show that it can support an ambitious enterprise in worthy fashion. Contrary to the predictions of the wisecracks, Hollywood Bowl was crowded with about thirty thousand people when Alessandro Bevani gave the signal to begin the first al fresco operatic production ever given in Southern California. It was a wonderful sight to witness a multitude of opera lovers simply pack the hillside from foot to crest as if they were studded with a million human heads. We shall never forget that sight as long as we live. If San Francisco and Northern California had supported the wonderful enterprise of Gaetano Merola with the same energy and enthusiasm which Southern California bestowed upon the Hollywood production, there would have been a blending of an artistic and financial triumph which would have broken another world's record. But once more Southern California has shown us the way how to support monster open-air music festivals.

Among the audience could be seen a number of well-known moving-picture stars. We noted specially Gloria Swanson, Frank Keenan, and others whose identity we could not specify with certainty. Mr. and Mrs. Alfred Hertz were the center of numerous introductions, their box being the rendezvous of many distinguished people during intermission. But as usual on this occasion, the spectacle itself was eclipsed by the unforgettable sight of thirty thousand people covering the hillside, and the natural grandeur of the marvelous auditorium consisting of a circle of hills enclosing both audience and stage. It we take this extraordinary sight into consideration, it would be no exaggeration to say that it was the greatest Carmen performance the world has ever seen.

From the standpoint of the production itself, we would not like to make such a sweeping statement, although the management in its preliminary announcements confessed itself overwhelmed with the magnitude of its endeavors. Somehow we have never put much faith in extravagance of expression. And while the magnitude of the publicity campaign, and the well-invested sums in preliminary advertising contributed greatly to attracting the huge multitude, which really gave the enterprise its extraordinary prestige, we believe that the actual statement of facts associated with the natural grandeur of the amphitheater and the truthful enumeration of the reputation of the principal artists would have accomplished the same results. There was sufficient artistic merit to this production to justify hearty commendation upon those responsible for its successful consummation.

Before we go further into details regarding the actual production and the individual efforts of the artists we wish to say that it is impossible to receive an adequate impression from the initial performance of any operatic or similar enterprise. There is always associated with the first presentation of a work a nervousness and self-consciousness among artists, specially when they appear before strange audiences. In this case the artists did not only appear before a huge audience of 50,000 entirely strange to them, but they participated in an enterprise that was entirely experimental in its nature. Therefore, these artists would have been superhuman if they had not felt a certain strain and nervous tension, emphasized by the exhilaration of the moment. And this tension must necessarily have affected their normal state of mind and consequently must have to a certain degree interfered with the artistic freedom of their action. To judge them, therefore, from that high standard of proficiency, which the claim of the management regarding the "world's greatest performance of Carmen" would justify, would at the same time represent an attitude entirely unjust to the participants.

Naturally the entire artistic course of procedure of Bizet's truly incomparable operatic masterpiece revolves around the title role, and therefore Marguerita Sylva had an especially great responsibility to carry. The possessor of a lyric mezzo-soprano of not too vast a volume, the immense outdoor space naturally reduced this volume to even a greater degree. But we must confess that we were pleasantly surprised in Miss Sylva's histrionic and vocal achievements. In many respects, we regard her as one of the most satisfactory interpreters of this role we have ever witnessed. She does not bring to the part the usual coarseness and vulgarity of deportment which so many vocal artists seem to associate with this free and easy gypsy queen. But her histrionic action reveals a certain element of refinement and gentility, tinged with freedom of action, which somehow reconciles us more to the smoothing-out process of rough edges which music should always exercise upon the realistic side of life as depicted upon the operatic stage. Vocally, we also enjoyed Miss Sylva's interpretation. She sang easily, naturally, and justly refrained from straining her voice unduly. We liked her lightness of motion, her fine rhythm and accents, her enjoyable legato singing and her charming personal appearance. While we can not join the management in its enthusiastic contention that Marguerita Sylva is the greatest Carmen the world has ever seen (one of the reasons being that we have not heard all artists inter-



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preting Carmen before the musical public of the entire world), we can say with sincere conviction that Miss Sylva pleased us very much, and surely surpasses in artistic expression and understanding of the role the great majority of the impersonators of Carmen we have had the pleasure to hear.

Next to the title role, the most important part in Carmen is that of Don Jose. Our readers are well aware of our admiration for this ideal American tenor. During his San Francisco appearances with the Chicago Opera Association we learned to appreciate his numerous artistic qualities. Among these are beauty of voice, sincerity of expression, a quick grasp of the possibilities of a role, and a thorough comprehension of the depths of vocal art. However, notwithstanding the fact that his extraordinarily beautiful voice is heard to advantage in such roles as Lohengrin, Rudolfo in La Boheme, Pinkerton in Madame Butterfly, and similar lyric or semi-lyric parts, it is, in spite of its warmth, a lyric tenor. This fact was once more demonstrated in this impersonation of Don Jose. Although Mr. Johnson can accomplish greater artistic results with his lyric tenor voice than many another artist of his type, even in the interpretation of dramatic roles, nevertheless Don Jose requires just a bit more virility, more force and climactic intensity than Mr. Johnson, notwithstanding his truly great interpretative and vocal resources, was able to bestow upon this part. Nevertheless, we thoroughly enjoyed his smooth and even performance.

From the standpoint of spectacularity and thrilling effectiveness, we know of no more impressive operatic "entrance" than that of Escamillo in Carmen. But in most instances we find that this brilliant introduction receives a setback by reason of an anti-climax introduced by a baritone whose depth of vocal resonance is not sufficient to back up the Toreador song with adequate sonority. Henri Scott, being somewhat of a basso cantante as well as baritone, is one of the exceptions to this rule. He can sing both the high and the low notes of this aria with sufficient vigor to emphasize the triumphant exhilaration of this great art. We were somehow under the impression that Mr. Scott, in contrast to his colleagues, put just a bit too much power behind his voice, and thus, thanks to this natural strain, prevented his high notes from attaining that pleasing smoothness and clarity which it possesses under more natural conditions. This entire scene surrounding the entrance and aria of Escamillo represented one of the most successful and best rehearsed episodes of the operatic production.

Carl Gantvoort impressed us with his easy naturalness, both regarding his histrionic and his vocal faculties. He sang without undue strain, bringing out the beauty of his voice to a degree where it revealed its fine resonance and flexibility, and he enacted his part with a convincing realism, moving about the stage as if he were naturally pursuing his chosen avocation. In our recollection of the impersonations of this role, we know of only one Rother—whom we enjoyed better than Mr. Gantvoort, and we assure that artist that by this assertion we bestow upon him a very high compliment.

We were greatly surprised in the artistic work of Edna Leopold. Now this artist, in being announced as a distinguished member of an operatic profession in which she has but now made the first important steps, was hampered instead of assisted by the management. We think it absolutely an error of judgment to assume that an audience of American music lovers is ashamed of its own artists. There may be a certain element of truth in the assertion that when you announce anything as the greatest of its kind, and charge metropolitan prices, you should have only the foremost artist represented in the cast. But is there any one to tell us

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honestly that by SAYING an artist is experienced and famous makes him so? Surely no one will make such a contention. On the other hand, to announce an artist to have conquered for herself a great reputation, when the statement is untrue, does more harm than good, and puts the artist in a most embarrassing position, while it deliberately places the public in an attitude of antagonism, because its susceptibilities have been taken advantage of. It was not necessary to say anything about Miss Leopold in advance of her appearance, except that she was competent to fill the role. She surpassed our expectations.

Miss Leopold possesses a fine, ringing, well-carrying and clear soprano voice, decidedly lyric in its character. Micaela ought to be sung by a dramatic soprano, but since it is the custom to introduce lyric sopranos, we may close our eyes or ears on this occasion. The fact remains that Miss Leopold is only entitled to our sincere commendation because she acquitted herself of an extraordinarily difficult task with credit and honor. Indeed, we found that the applause accorded her by her audience was just a bit more hearty and emphatic than that accorded any other artist in the cast. It is always the way with audiences that are subject to the thrill of unexpected surprises. Miss Leopold's girlish, unaffected, charming and vocally clear interpretation of the role of Micaela would have conquered for her the affection of her audience even without the extravagant claims made for her by the publicity department of the management.

The difficult ensemble number in the second act, as usual, lacked in purity of intonation. Umberto Roveri, who on this occasion sang the role of Morales conscientiously sang off pitch, and consequently marred every ensemble number he sang in. We do not enjoy emphasizing this point, for we do not believe in killing flies with cannon balls; by this we mean that the role hardly justifies special comment; but when you announce a Carmen performance as the greatest the world has ever seen, then you must be careful to stick to your claim by seeing to it that even in the minutest details the production comes up to the "brag." Constance Reese as Frasquita and Georgianna Strauss as Mercedes interpreted their roles with pleasing voices and assurance in their expression. Achille Agni and Aristide Neri interpreted minor roles in an unobtrusive manner.

There are numerous artistic qualities we admire in Fulgenzio Guerrieri. Among these are thoroughness of knowledge of his operatic scores. Sincerity and conscientiousness in his enthusiasm. Familiarity with ensemble conducting and vigor of expression. He is beyond a doubt among the foremost Italian operatic conductors that have visited us with the better class of traveling organizations. But while we do not contend that we are correct in our assumption, we somehow receive the impression occasionally that Mr. Guerrieri is a bit too deliberate with his tempi. This was especially the case with Carmeo when the choruses and other ensemble numbers seemed to sound "draggy" and altogether too slow. Mr. Guerrieri may have his reason for going about this chorus conducting in such a slow fashion, but personally we would prefer more spirit, more life, more brilliancy and virility.

The orchestra being lowered in a trenchlike depression in front of the stage, could hardly be heard from where we sat. Throughout the beginning of the second act we could not hear a sound from the orchestra. All we heard was the sound of the tambourines of the dancing girls. In this act a ballet was interpolated which was picturesque and graceful, and delighted the audience, but which raised a lot of dust on the gravel

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and sawdust covered floor, which must have been hard on the singers who had to inhale so much Hollywood real estate.

"Penny-wise and pound-foolish" is a policy that should not be employed on such an occasion. The stage should have been covered with boards. The stock scenery of the first act should have been more idealistic and in harmony with the natural beauty of the outdoor theatre. The lighting effects, while showing great possibilities, were not sufficiently extravagant to obtain the element of magnificence which was displayed at Stanford. More spotlights with greater power and more diversified color effects would have added to the splendor of the scene. The seating arrangement was also inadequate. The seats were too low and the distances too great. A sounding board or shell behind the stage, not necessarily obscuring the grandeur of the natural background of hills, would have added to the enjoyment of the audience. We do not make these statements from any feeling of fault finding, but to point out defects that should be corrected in future. No one can accomplish finished results all at once.

After all, the real purpose of this production was to prove that California is ideally adapted for open-air productions, and, as Alfred Hertz told us, a complete presentation of the "Ring" would make an unforgettable spectacle. We trust Mr. Hertz will get that wonderful opportunity to make Hollywood the Bayreuth of America. The chorus, while well trained, evidently was not rehearsing a sufficiently long time to be absolutely certain as to spontaneous attacks and uniform phrasing. Also, in the matter of intonation, much was left to the imagination. But undoubtedly, a second performance would have shown marked improvement, and while it is our duty to point out these defects, we do not mean to reflect upon the efficiency of those who were in

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OPEN-AIR CARMEN PRODUCTION

(Continued from Page 7, Column 3.)

charge of the preparation for this great enterprise. We can not compliment Alessandro Bevani and Fulgenzio Guerrieri too highly for the splendid manner in which they acquitted themselves of an almost impossible task. Considering the shortness of time and magnitude of work, they accomplished wonders. We still regard Mr. Bevani as an impresario of wonderful resources and unquestionable executive ability. We have the utmost admiration for his skill and efficiency, and we are certain that the successful consummation of this great dream was only possible because of Bevani's energy, enthusiasm and tenacity, coupled with the financial backing accorded him by the public-spirited citizens of Hollywood. We believe that if ever Signor Merola finds the courage to again present open-air opera in Northern California he would find the co-operation of Bevani invaluable. And so another important chapter of musical history has been added to the enviable artistic record of Southern California.

INTERESTING LOS ANGELES ITEMS

By Bruno David Ussher

Los Angeles, July 10.—Two pleasant affairs were given Sunday afternoon and evening, July 9th, for prominent members of the local musical set. Mr. and Mrs. Cecil Frankel entertained with a reception for Mrs. Lillian Birmingham of San Francisco and Mrs. Carroll Nicholson of Oakland. Three hundred cards were issued for the affair. The house was attractively decorated with garden flowers. Among those assisting in receiving were Mrs. and Mrs. Albert G. Bartlett, Mmes. William F. Howard, Roland Paul, Catherine Shank, William Duffield, Hennion Robinson, Norton Jamison and Philip Zobelein, and the Misses Julian Wolff and Ethel Congdon.

By way of introducing their future daughter-in-law, Miss Mabel Ripley of Chicago, Mr. and Mrs. Joseph Zoellner entertained with a reception yesterday afternoon and evening.

Forging the first link of a contemplated long chain of music stores in Southern California the initial branch of the Rudolph Wurlitzer Company has been opened at 607 West Seventh street, the site formerly occupied by the Bartlett Music Company. Representatives of the company announced today that conservative estimates place the total of branches to be established in the Southland as 12 within a course of a few months hence. The newcomers will serve the parent company in this field as representatives of one of the largest music houses in the nation. The Wurlitzer Company, besides being retailers of everything musical, are manufacturers of virtually every type of instrument on the market. The company's progress has continued for two centuries. Its lines extended from early harp making to all lines of instruments, including theatre organs.

In addition to securing Mischa Levitsky as soloist with the Philharmonic Orchestra contracts have also been signed with Efram Zymbalist, famous Russian violinist, and Paul Althouse, American tenor, as soloists for the Symphony concerts for the coming season. Mrs. Smith states she has other contracts pending with a number of distinguished artists to appear with the Orchestra. For the Symphony season twelve soloists will be engaged and to judge by the ones already secured it looks as though patrons of the Orchestra will have an opportunity to hear some of the world's best soloists with the Philharmonic next season. The season will open on Friday afternoon, October 20th, with the first Symphony pair of which there will be fourteen Friday afternoon and fourteen Saturday evening concerts. Also twelve popular Sunday afternoon concerts. Season tickets for new subscribers are now on sale at the West box office, of the Philharmonic Auditorium.

Our Artists' Page

Every resident artist is interested in securing as many concert engagements as possible. There are only a limited number of such engagements to be had. There are ten times as many artists seeking such opportunities as there are vacancies. On our Artists' Page there is only room for EIGHTEEN names. Since there is a demand for many more than eighteen artists, it stands to reason that the chances for securing engagements are greater than resorting to other means.

MUSIC TEACHERS HOLD BEST CONVENTION IN THEIR HISTORY

Interesting Lectures, Discussions and Treatises Alternating With Well Selected Programs Interpreted by Efficient and Well-Known Artists Represented the Axis Around Which the Convention Revolved—Brilliant Banquet and Reception Formed the Principal Social Feature of the Convention—Los Angeles Music Teachers' Association Proved an Ideal Host

BY ALFRED METZGER

The Music Teachers' Association of California held its annual convention at the Boverd Auditorium of the University of Southern California on Wednesday, Thursday, Friday and Saturday, July 5th, 6th, 7th and 8th of last week. The opening day of the Convention was exclusively devoted to the reception to delegates and guests and the annual banquet, all of which took place at the Ebel Club House, 1719 South Figueroa Street. There was a large attendance at the banquet, and Abbie Norton Jamison was the toastmistress, delighting every one with her neatly compiled verses, which brightened the evening with frequent shafts of wit at the expense of certain popular members of the Association. Eva Frances Pike, President of the Los Angeles Music Teachers' Association, introduced the toastmistress with a very neatly thought out address, and the evening's proceedings were enlivened with poetical allusions, set to a familiar tune, regarding every speaker of the Teachers' Association. Before calling on any one to address the assemblage from among the scheduled speakers of the Association, Mrs. Jamison took advantage of the presence of Alfred Hertz, as one of the guests of honor, to ask him for a few remarks, and Mr. Hertz expressed his hope that California will imitate the example of Los Angeles in inaugurating permanent musical activities during the summer season. With the beautiful climate and lack of excessive heat in the larger cities, Mr. Hertz can not understand why music teachers and concert artists should have to worry about idle weeks during the so-called off-season of the year. The delightful poetic outbursts preceding the speeches of the official orators were compiled by Emma M. Bartlett and sung by the entire assemblage, Earl Towner of Fresno directing the vocal ensemble.

Mrs. Lucile Crews Marsh delighted those present with a very tastefully interpreted piano solo, preceded by a very well conceived impressionistic pantomimic conceit entitled Inspiration, evidently intended to convey the idea of a composer being under the spell of a sudden inspiration and giving expression to his thoughts upon the piano. Miss Jean Smalley was the recipient of universal applause as a reward for an effectively executed whistling solo entitled Nightingale and the Rose. Mme. Anna Ruzena Sproutte, the distinguished contralto, with Gertrude Ross at the piano, thrilled everybody with her fine, rich voice and her impressive style of interpretation in a sketch entitled After Dinner—The Opera? There were at least sixteen addresses delivered by prominent members of the Music Teachers' Association of California and some of their guests. Among those we remember are: Mrs. Cecil Frankel, Mrs. Lillian Birmingham, Miss Florine Wenzel, Earl Z. Meeker, President of the Music Teachers' Association of California, Frank Carroll Giffen, Mrs. Etta Smith Snyder, Dean Skeele of the University of Southern California, and a few others whose names have for the moment escaped our memory.

In last week's issue of the Pacific Coast Musical Review we published the complete official program of the Convention, which, with a few minor changes, was presented in its original form. The formal opening of the Convention took place at Boverd Auditorium of the University of Southern California on Thursday morning, July 6th, with Miss Eva Frances Pike, President of the Los Angeles Music Teachers' Association, presiding. Addresses by Mayor George E. Cryer of Los Angeles, Dr. Rufus B. von Klein Smid, President of the University of Southern California, Eva Frances Pike, President of the Los Angeles Music Teachers' Association, and Earl Z. Meeker, President of the Music Teachers' Association of California, were thoroughly enjoyed by the large attendance. W. E. Skeele, Dean of the College of Music of the University of Southern California, rendered a very excellent organ solo in a masterly manner. Rev. Joseph Horsfall Johnson, Bishop of Los Angeles, delivered an impressive invocation.

The official opening of the Convention was followed by a piano round table ably presided over by Edith Lillian Clark of Los Angeles, who introduced the discussions with an instructive and well compiled treatise on Weight as a Factor in Piano-forte Music Making. Birdie McManara of Los Angeles spoke interestingly and convincingly on The Student Recital and Its Purpose. Margaret Holloway Thomas of Los Angeles contributed a valuable treatise on Some Essential Ele-

ments of Successful Piano-forte Teaching. Mrs. Cordelia Smitsaert of Los Angeles made an excellent impression by a Discussion of Faults Common in Piano Practice. This round table closed with an exchange of ideas participated in by every one present.

This unusually intelligent discussion of important piano problems was followed by an excellent program interpreted by Dyna Clerbois, mezzo-soprano of Santa Barbara; Gertrude Ross, composer-pianist of Los Angeles; Leona Neblett, violinist of Los Angeles, and Roger Clerbois, composer-pianist of Santa Barbara. Mr. Clerbois, both as pianist and composer, impressed his delighted audience with the intelligence of his interpretation and the skill of his musical ideas. Mme. Clerbois received cordial applause for her excellent interpretation of the French style of vocal composition and her fine vocal powers. Miss Neblett, with Gertrude Ross at the piano, manifested her technical skill and fine musicianly taste by interpreting a group of violin compositions in excellent fashion. This delightful program closed the Thursday morning session of the Convention.

At 1:30 o'clock the Convention assembled to listen to another carefully compiled program, wherein the following artists participated: Virginia de Fremery, organist of Oakland; Homer DeWitt Pugh, tenor, of San Jose; Jay Plowe, flutist, of Los Angeles. Pierre Douillet pianist of San Francisco was to have been included among the participants on this program, but was unable to be present, and so John C. Manning, pianist, of San Francisco, interested the audience greatly with an instructive talk on his experiences in connection with his successful Students Chamber Concerts, which he directed in San Francisco during last season. Miss De Fremery received well merited applause and general commendation for her excellent interpretation of a group of representative organ compositions. Mr. Pugh, with Elizabeth Aten-Pugh at the piano, sang a group of songs in excellent voice and with tasteful adherence to adequate coloring and interpretation, backed by precise enunciation. Mr. Plowe added to his many triumphs as flute soloist by interpreting three excellent numbers with fine, warm tone and discriminating phrasing.

This unusually enjoyable program was followed by a violin round table participated in by Miss Sylvia Harding of Los Angeles, A. D. Hunter of Los Angeles and Russell J. Keeney of Sacramento. Each one of these musicians had something interesting to contribute, and were listened to with rapt attention. An open discussion closed this round table, which should have been attended by all violin teachers. The program that was to have followed this round table had to undergo a radical change, inasmuch as neither Joseph A. Farrell, basso cantante, of San Diego, nor Mrs. Alvina Hener Wilson, soprano, of San Francisco, were able to participate. Although Mrs. Wilson was present as one of the delegates, she had contracted a cold, making it impossible for her to sing. Miss Pauline Farquar, pianiste of Long Beach, played a group of piano compositions in a manner that revealed her skill as technician, as well as her taste in emotional coloring.

One of the most interesting programs of the session took place on Thursday evening. The participants were: Mrs. Lillian Birmingham, soprano, of San Francisco; Antonio Raimondi, clarinetist, of Los Angeles; Thomas Frederick Freeman, pianist, of Berkeley; Dean Walter P. Skeele, organist, of Los Angeles, and the Jamison Quartet of Los Angeles, consisting of Jean Colwell, first soprano, Hazel Bryson Anderson, second soprano, Edna C. Voorhes, first alto, Daisy L. Prideaux, second alto, and Abbie Norton-Jamison, director-accompanist. Dean Skeele opened and closed the program with his well-known and thoroughly musicianly organ playing, selecting representative compositions which he invested with exceptional artistic taste, exhibiting the numerous resources of the University's splendid organ. The Jamison Quartet rendered two groups of songs with delightful blending of voices and a uniform mode of attack and phrasing, reflecting much credit upon the members of the quartet as well as upon the director, Mrs. Jamison. Mr. Freeman played a group of his own compositions, convincing his admiring hearers of the consummate skill of his pianistry, both as to technical and interpretative resources and also of his thoroughness as creative artist. His compositions reflect his healthy musical ideas and his innate mastery of form and harmonic purity. Mrs. Lillian Birmingham, with John C. Manning at the piano, rendered a group of songs with that intensity of dramatic values and that judgment of emphasizing sentiments which has created for her such a big following in San Francisco. She was in excellent mood and voice. Mr. Raimondi, with Adelaide Trowbridge at the piano, contributed a sonata for clarinet and piano by Gregory Mason, which represents a prize composition published by the Society for the Publication of American Music. Mr. Raimondi distinguished himself with a fine, round and warm tone and facile technique associated

(Continued on Page 10, Column 1.)

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DOUGLAS FAIRBANKS

(Continued from page 1, col. 4)

England the degree of Doctor of Music was conferred upon him by Oxford. In addition to his initial appearances as conductor at the premiere of Douglas Fairbanks' Robin Hood in New York and Chicago, Dr. Duney will appear as soloist at one of the New York Metropolitan Opera Co.'s Sunday Evening Concerts and after the conclusion of his American tour he will return to England devoting next summer to the fulfillment of a number of extensive concert tours.

Dr. Duney makes an excellent impression upon those who are fortunate enough to meet him. Notwithstanding the reputation he has made for himself in the musical world he retains his natural modesty and is exceedingly appreciative of everything that is being done for him in a social or fraternal way. He convinces you of his greatness by that which he leaves unsaid rather than that which he says and his views and convictions about music represent ideals and principles only to be met among those to the manner born. He is specially happy with this opportunity to do some thing that has never been done before. He cherishes the idea that he is a musical pathfinder who is pioneering in a virgin field. His imagination is so vivid, and he comes to his new work so absolutely unprejudiced, never having as yet commercialized his art to an extent where it becomes subservient to special interests, that we believe him to be one of the few musicians really sufficiently well equipped to do justice to this remarkable mission inspiringly adopted by Douglas Fairbanks. **Grandeur and Atmosphere of Settings**

It is absolutely impossible to realize the vastness of an enterprise such as is embodied in this new version of Robin Hood until you have personally inspected the sets and the lot utilized to record the scenes upon the camera. A mediaeval castle constructed exactly upon the architectural principles employed eight hundred years ago rises above you as you enter the grounds. Apparently solid walls of masonry, hundreds of feet high, real drawbridges, enormous banquet halls, rare tapestries manufactured on the spot, quaint villages and indeed an actual reproduction of the scenes, buildings, towns and forests where the story of Robin Hood actually took place, present themselves to your astonished eye. The scenes are enacted with the minutest adherence to every small detail, and many a time an episode, which actually requires but thirty seconds of time on the screen, will be re-enacted time and time again before two or more cameras, with unbelievable patience until it is sufficiently perfect to satisfy the director.

And by the way the director, Allen Dawn is certainly one of the most gentle, most efficient, most patient and yet most painstaking executive officers we have ever met. Much of the credit of the artistic finish of this production will have to be reserved for this forceful, mentally big yet remarkably gentle exponent of one of the greatest crafts before the public today. He certainly obtains the maximum results with the minimum expenditure of temperamental "steam." Looking back upon our experience upon the vast expanse that houses the haunts of Robin Hood at Hollywood we are ready to predict for it one of the greatest, if not the greatest, triumph in all the successions of artistic victories that have made Douglas Fairbanks famous throughout the civilized world.

A SYMPHONIC DRESS REHEARSAL

By Bruno David Ussher

(From Los Angeles Express, July 11, 1922)

Lo, and behold! Alfred Hertz, master-conductor, standing in the "Bowl," not lolling, but "hammering" out music. As Maestro Hertz stood there in the half-dark of the platform, lit by the peculiar gleam of the shaded lamps on the players' desks, booming, towering over the orchestra, a large figure, wielding the baton in strokes charged with emotion, indeed he reminded one of the "smith of the gods," of Vulcan, a musical Vulcan himself, welding together performers and programs with the hammer of inspiration. Like Vulcan, the divine god of the ancients, Alfred Hertz, too, moves with a limp, reminding all the more of the titan-smith who mirrored the world in precious metal.

Will Mirror World

Beginning this evening, Alfred Hertz

and his eighty-five musicians of the Philharmonic Orchestra will mirror the world, its gay and its serious moods, in tones as precious, as gleaming, as Vulcan the divine smith lured from his burnished ore. With last evening's final rehearsal at Hollywood "Bowl," eminently satisfying to the Maestro, official and a small army of unofficial observers, a musical feast may be anticipated during the open-air concert season. Already a series of special programs, such as Tchaikowsky, Wagner evenings, also national programs, have been planned. Conductor Hertz effected a special seating arrangement of the instrumentalists, which together with the position of the orchestra on an elevated platform, will make for excellent acoustic effects. The first and second violins are grouped to his left, behind them the harps. Taking up the half-circle begun by the strings, the trumpets and trombones follow. The middle sector of this musical half-disk is occupied by the woodwinds. In front are the flutes. As Conductor Hertz explained, placed there prominently so that their tone would carry specially well. Behind them in several banks are grouped the oboes and clarinets, bassoon and French horns.

Percussion "Battery"

To the right of the conductor right in front, where usually second violins or violas are found, the cello section is grouped behind or rather parallel, but further back comes the viola group, while the double-basses are clustering back of the cellos and violas reaching around the half-circle, thus meeting the percussion "battery." Particularly characteristic is the grouping of the string instruments, which sit in order of pitch. The highest toned on the extreme left, the lowest on the farthest right. The woodwinds are so grouped that the tonal contact between the second violins and violas remains very close. As both instrumental groups often have the same function in a piece, i. e., to "fill in," as the musician calls it, the ensemble result will be most effective.

SECKELS' "MATINEE MUSICALES"

Florence Easton, the leading and popular soprano of the Metropolitan Opera Company, will leave immediately after the opera season in New York for a recital tour which will take her the length and breadth of the continent. By special arrangement with Selby C. Oppenheimer, Miss Easton's only San Francisco appearance will be at the Alice Seckels' Matinee Musicales series of subscription concerts.

The third season of these popular Matinee Musicales will open in October, and an unusually brilliant array of artists will be presented. Negotiations are being made by Mr. Oppenheimer in New York for an artist of unusual popularity, the name of whom will be announced shortly, for the opening event.

Other artists who have been engaged, some of whom will make their first Western tour this season, are: Guiomar Novas, the brilliant Brazilian pianist, styled "The Paderewski of the Pampa;" Emil Telmányi, Hungary's poetic wizard of the bow; Mona Gondre, the French diseuse, in a costume recital with Elise Screlle, harp, and the delightful American soprano, Hulda Lashanska. Veritahly, a "League of Nations" represented.

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This time, the master pianist has taken the famous Invitation to the Valse of Weher, and decked it out in garments of the greatest difficulty and latest cut. To make doubly sure that no amateurs need apply, he has ingeniously added a third piano part, which he played at his recent New York Carnegie recital, the other two being played by the pianistic Siamese twins, Maier and Patterson. All that human ingenuity could devise, all the tricky, treacherous difficulties of the piano, are used to advantage here.

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MUSIC TEACHERS' CONVENTION

(Continued from Page 8, Column 3.)

ated with judicious phrasing, while Miss Trowbridge interpreted the piano part with thorough musical understanding and skillful ensemble style. The composition is a valuable contribution to the literature of the clarinet, being written with regard for musical conventionalities and requiring considerable skill for its proper interpretation.

The Friday session of the Convention opened at 9:30 in the morning with a vocal round table, ably presided over by Mrs. Carroll Nicholson of Oakland. Mrs. Nicholson was scheduled to speak on Terminology, Physiology and Their Relation to the Art of Singing, subjects for which Mrs. Nicholson is specially qualified, and to which she has devoted much thought and study during the course of her brilliant career as teacher and artist. We are informed, having been unable to attend this round table personally, that Mrs. Nicholson was prevented through indisposition from participating in this discussion. Frank Carroll Giffen, one of the ablest speakers and best informed pedagogues residing in the far West, participated in this round table by a most graphic and timely discussion of that ever-new problem of Home Study as Compared with Study Abroad. Mr. Giffen usually intersperses his serious remarks with witty allusions, thus making his discourses doubly attractive. He drives home his arguments with rivet-like precision. Jessie Weimar of Los Angeles contributed to this intelligent discussion a treatise on Repertoire and the Art of Program Building, which formed one of the most valuable educational contributions to the entire program of the Convention.

Albert F. Conant of San Diego gave an unusually artistic organ program, showing himself to be an artist of wide experience and an organist thoroughly familiar with the intricate resources of this difficult musical instrument. His selections were representative of the highest form of organ literature. This recital was followed by an organ round table presided over by C. Albert Tufts, who received many compliments for his able expressions on How to Quickly Teach Basic Organ Technique. Roland Diggle riveted the attention of his hearers with a well thought out enumeration of interesting Recent Organ Compositions. Frank Colby, the able organist, and editor of the Pacific Coast Musician, added greatly to the educational phase of the round table by giving exceedingly interesting and valuable information on the important subject of Modern Organ Building: Its Trend and Future Possibilities. The round table was concluded with a general discussion by those attending.

The afternoon session of Friday began at 1:30 o'clock with a program participated in by Hazel Landers Hummell, soprano, of Santa Ana, and Florence Norman Shaw, violinist, of Los Angeles, and the Sacramento Trio, consisting of Russell J. Kenney, violin, Mary Lewis, cello, and Florence Linthicum, piano. Alexander Stewart of Oakland was to have delivered an address on this occasion, but was unable to be present. The Sacramento Trio opened the program with a Mendelssohn Trio in D major, op. 49. They pleased everybody with their ensemble work and their conscientious interpretation. Mrs. Hummell, with Clarence Gusselin at the piano, sang a group of songs with flexible and well placed voice and an unusually judicious mode of phrasing. Miss Norman Shaw, with Margaret Holloway Thomas at the piano, played the third and fourth movement of the second violin sonata, op. 24, by Emil Sjogren, in a manner revealing her smooth, clear tone and intelligent expression. The Sacramento Trio also participated in the program, following the one just mentioned, ably interpreting the Trio in C minor by Fernand Masson. In this program Esther Rhodes, harpist, of Los Angeles, played two excellent harp solos in a fashion representing her as a technician and exponent of a beautiful silver tone. William Pilcher, tenor, of Los Angeles, enhanced the value of this program by showing his smooth, clear tenor voice in two virile compositions, ably accompanied by Mrs. Hennon Robinson.

Unquestionably one of the most important and worthy sessions of the Convention was the one of Friday afternoon at 1:30 o'clock, which was participated in by Rufus V. von KleinSmid, President of the University of Southern California; Florence Middaugh, contralto, of Los Angeles, and Axel Simonson, cellist, of Los Angeles. President von KleinSmid's address was entitled *The Contribution of Music to the New Education*, and we gladly reprint from the Los Angeles Examiner the following extract from this able and most interesting address:

"If this nation were to die, if it ever does, it will be because of too much intellect." That was the startling statement made by Dr. Rufus V. von KleinSmid, President of the University of Southern California, in his address yesterday on "The Contribution of Music to the New Education," before the State Convention of the Music Teachers' Association of California, being held in Bovard Auditorium, University of Southern California. In explaining his meaning, Dr. von KleinSmid contended that education as it has been in the past did not appeal to many people, and that something had to be done to temper past methods of instruction.

"Psychology is supposed to bring out the best in the soul," he said. "A great deal has been said and done about psychology of the will. It is now up to some one to bring out the psychology of the emotions, as that is really what the soul is—a series of emotions and the better the emotions, the better the soul."

"People in the old days were only partially educated. True, they were good spellers and mathematicians, but the finer instincts and emotions, such as art, literature,

music and architecture, were left out. They are the real basis of a real education. Education must apply to below the shoulders as well as above. Only with a combination of intellect, will and emotions can a truly higher education be obtained."

A movement was launched during the morning session of the Convention to establish a State conservatory of music in California, to be located in Los Angeles. The proposal was made by Mrs. Lillian Birmingham and endorsed by Alexander Stewart and Dr. von KleinSmid. Mrs. Birmingham, in her address, declared that California needs the conservatory, and that if the State could afford a university it could also provide for a conservatory of music. She further contended that there were many good teachers here, and the institution would tend to keep students of music at home.

Miss Florence Middaugh, the possessor of an unusually mellow, resonant and intelligently used contralto voice, sang a group of well-selected vocal compositions, with May Orcutt at the piano, in a manner revealing her consummate vocal art and musical intelligence. Axel Simonson was the recipient of well-merited applause for his brilliantly rendered interpretation of Boellman's famous *Symphonic Variations*, showing his easy and fluent technical skill, as well as his serious musicianship in phrasing.

Friday evening was devoted to a program by Southern California composers, interpreted by able soloists, and we shall let our Los Angeles representative, David Braao Ussher, tell you about this event as follows:

Southern California composers were acclaimed Friday evening, July 7th, during a program of their works before a largely attended session of the State Convention held here by the California Music Teachers' Association. C. E. Pemberton's sonata for piano and violin, the *Marche Heroique* by Homer Grunn, arranged for two pianos, and songs by Mrs. M. Hennon Robinson won principal honors for their authors. Davol Sanders, violinist, and Adelaide Trowbridge, pianiste, opened the recital with the first and second movement of the Pemberton sonata which shows not only expert workmanship, but appeals also greatly through refined melodious material convincingly elaborated. The work is blessed with a surge of finely tempered poetic element. The performers gave it a greatly pleasing reading. Homer Grunn's *Marche Heroique* is not new to this city. It always appeals, however, because of its sympathetic virility, specially as the players, the composer and Homer Simmons, his artist pupil, gave it colorful life. His rippling Concert Etude in E flat is charming, but, as the name perhaps implies, light musically.

Illusiveness, Noon, and Youth three songs by Mrs. M. Hennon Robinson, with words by Beatrice Plummer, Cynthia Davril and Louise Steadman are additions to the vocal literature which should prove welcome because of their expressive qualities both for singer and accompanist. Mrs. Catherine Shank's voice did not possess quite its usual radiant quality but that same ease of technique as before, also that interpretative quality of "addressing the public." Bessie Bartlett Frankel's songs *Your Message*, *Swaans*, *The Little Rose Is Dust*, *My Dear*, words by Sara Teasdale and Grace Hazzard Conkling for the last, might well be heard oftener as they appeal specially through their melodic continuity and poetic message. Constance Balfour, soprano, too, made a good impression. Lucile Crews, composer of *Redlands*, has written an effectively scored *Prelude*. Its folk-wise themes are handled with tasteful simplicity.

Similar in style, though richer in thematic detail is the quartet in D by Morton F. Mason. It is rhythmically, harmonically, and, specially in the first movement, also thematically interesting. The coherence of the material lends sweep to the work, which, like the Pemberton sonata, and the Crews' *Prelude* is moderately modern. The Zoellner Quartet played the Mason and Crews' compositions with good tone quality and care for detail.

Little beyond the conventional could be found in three piano pieces *The Lake Tranquil*, which proved a clear, calm, and also too long like, the *Serenade Arabique* and the *Orientele*. The composer-pianist, Miss Dolce Grossmeyer from San Diego, was encored. She draws a beautifully siaring tone from the piano.

Saturday morning, July 8th, the closing day of the convention, was devoted to a general business meeting, presided over by Z. Earl Meeker, president of the Music Teachers' Association of California. The closing session on Saturday afternoon was entirely set aside for reports and addresses. Miss Florine Wenzel, chairman of the Public School Music Committee, presented her annual report which brizzled with interesting things. Mrs. Agnes Ray, member of the State Board of Education, delivered a valuable and informative address on *The Place of the Public School in a State Music Program*. William J. Kraft of the University of California, Southern branch, informed the teachers on *Credits for Outside Study* in an address full of important things. Thaddeus T. Giddings, superintendent of Music of Minneapolis, Minn., added greatly to the interest of those present by addressing them on the subject of piano classes in Public Schools. Mrs. Dora L. Gibson as president of the Public School Music Teachers' Association of Southern California, extended greetings to the convention. The session closed after adjournment with a social hour during which refreshments were served and everybody exchanged views regarding the success of the convention.

A careful perusal of this program will convince our readers that instead of surfeiting the members with an avalanche of musical programs those in charge of the convention program were careful to pay much attention to discussions and instructive addresses. This is as it should be. The Los Angeles musicians could themselves in their cordiality and hospitality and earned the

everlasting gratitude of the delegates and guests. Special credit is due to the University of Southern California for its splendid co-operation. The Los Angeles press was lavish in its attention to the proceedings of the sessions and in every way the Los Angeles Music Teachers' Association, of which Miss Pike is the able president, deserves hearty thanks for the splendid manner in which it acted as host and arranger. It was one of the very best, if not the best, convention ever held by the Music Teachers' Association of California.

COURTEOUS TRAFFIC OFFICER GETS REWARD

Unfamiliarity With Los Angeles Parking Provisions Gets Mrs. Hertz Introduced to a Polite Policeman With Mutually Pleasant Results

The following interesting story which appeared in the Los Angeles Express of Friday, July 7th, regarding Mrs. Alfred Hertz and signed by Bruno David Ussher will be of interest to many friends of music in San Francisco:

Traffic policeman "214" will take Tuesday evening off, for he will attend the opening program of the Hollywood "bowl" open air concert season when Alfred Hertz wields the symphonic baton here for the first time. And here is why: Maestro Hertz held the first rehearsal at Philharmonic auditorium yesterday afternoon. He left it to his "chauffeur de luxe," Mme. Lilli Hertz, to park the car, which she did very painstakingly—in front of the Clara Barton hospital on South Olive, just around the corner of the auditorium. Rehearsal over, the "chauffeur de luxe" hurried to bring the car to the stage entrance. But the car had been moved.

"I am looking for my car," she appealed to traffic officer "214," throned on his pedestal at Fifth and Olive.

"What car?" demanded the man in khaki interestedly. "I am Mrs. Hertz. I parked it myself over there, but—"

But the keeper of the law broke in sternly: "If you're looking for Mr. Hertz's car, we've tagged it. How do you think we can take emergency cases into the hospital if you park in front of it?"

"But I did not know that there is a hospital there. How could I know? I came from San Francisco only two days ago. Besides there is no 'no parking' sign there."

"Then the typical argument followed. 'No, I am sorry, ignorance of the law does not protect you. Why didn't you get a copy of our traffic regulations. You have been here since Sunday you say.'"

"How could I?" the lady "chauffeur de luxe" smiled.

"If you know how busy we have been meeting people all day. You know Mr. Hertz is the conductor for the Hollywood 'bowl' concerts. Really I cannot keep him waiting now, you know; he is terribly over-heated. He gets so hot after he rehearses and if I keep him waiting he'll catch a cold. I must take him home right away. Really I am awfully sorry and I will get a copy of the traffic regulations the first thing tomorrow morning. Do tell me where the car is."

Officer "214" helped her to the car, which stood at the opposite curb, a nice large tag dangling from the steering wheel. Mrs. Hertz looked at the ominous calling card of the guardian of the law. "Really," she began crestfallen, but her face lit up as friend "214" tore off the tag, producing with his left a brand-new copy of the traffic regulations.

"If you are so busy perhaps you had better take them along now. I'll let you off because it's Mr. Hertz's car." "Oh, do you like music?" the wife of the maestro asked, her face smiling additional thanks.

"I'll have some tickets for you laid aside for Tuesday evening, when Mr. Hertz conducts for the first time at the 'bowl.' Bring your family and some friends, will you? This is so nice of you."

As we drove past traffic policeman "214" a few minutes later at the corner of Fifth and Olive, Maestro Hertz, at the wheel, still hot and perspiring from a first rehearsal's efforts, the "chauffeur de luxe" begged her conductor husband from the rear seat:

"Do wave to him, Freddie; he is the one who 'pinched' me but he let me off because he knew you."

And she waved. And Conductor Hertz smiled his broadest smile as "214" lifted the hand to salute and smiled back. In the name of St. Justitia, goddess of law and parking ordinances of the City of the Angeles, page traffic officer "214" for Tuesday evening.

ALCAZAR

"Nightie Night," most delicious of recent comedies, delightfully droll and amazingly swift in action and situation, will have its first Alcazar staging as the next attraction, beginning Sunday matinee, July 16th. This play was the reigning sensation for an entire year at the Princess Theatre, New York, and enjoyed similar success on tour. It is a clever, scintillating, riotously funny farce, filled with side-splitting complications and containing many a dash of spice. The plot has been constructed with an eye to keeping the audience in a constant state of suspense, and one startlingly mirthful development follows another with remarkable rapidity. The lines bristle with humor and the episodes are unfolded in most amusing fashion.

Two of the piano works of a well-known violinist are also to be found in the Fischer lists. Alfred Pochon, a member of the famous Flonzaley's, has arranged two of his Little Irish Suite, for the piano, and there is also a prelude in the series, which I have not seen. With all a violinist's love of melody, Pochon has done these two pieces well, and has made them very playable for the instrument, and they will win many friends, as they are not difficult to get from any angle.

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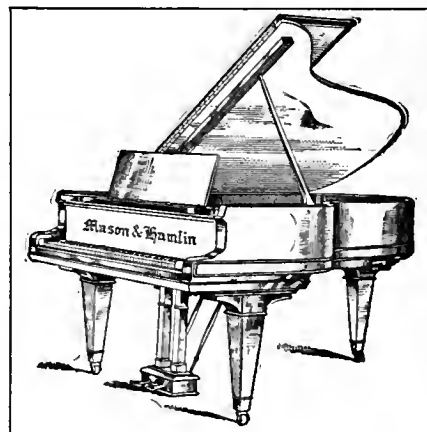
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VOL. XLII. No. 17

SAN FRANCISCO, SATURDAY, JULY 22, 1922.

PRICE 10 CENTS

ALFRED HERTZ INAUGURATES SUMMER SEASON

Seven Thousand Enthusiastic Music Lovers Give Thrilling Ovation to Eminent Conductor, Proving That They Respond Universally to the Charm of the Splendid Programs to Be Interpreted by Eighty-five Members of the Philharmonic Orchestra and a Number of Distinguished Soloists—Governor Stephens and Mayor Cryer Make Addresses at Official Inauguration

BY ALFRED METZGER

The thousands of San Francisco admirers of Alfred Hertz will hear with more than ordinary pleasure that the first of a series of forty concerts to be given in Hollywood Bowl during this summer under the direction of Alfred Hertz and with an orchestra of eighty-five men mainly selected from the membership of the Los Angeles Symphony Orchestra, which took place last Tuesday evening, July 11th, attracted seven thousand people and brought the eminent conductor one of the greatest ovations in his brilliant career. The opening program was ideal in every respect. It began with an admirably rendered interpretation of Wagner's *Rienzi* Overture and the tone of the trumpet followed by the pianissimo strains of the strings immediately impressed the vast multitude that they were listening to acoustics which represent truly a marvel, even surpassing anything we have ever heard in interior of a concert hall.

Mr. Hertz was heart and soul in his work and inspired the musicians with the fervor of his artistic inspiration. No doubt the rare acoustic properties of this wonderful open-air amphitheatre contributed considerably to Mr. Hertz' enthusiasm. Even during the famous rhythmic fortissimo passages of the Wagnerian overture when the brasses blare forth in strident tones and the drums beat in explosive measures the velvet tone of the strings was easily audible. At the same time the tiniest pianissimo could be heard way up the

for it that Mr. Hertz has every reason to feel happy to have been able to secure so excellent a body of musicians. This is even more worthy of appreciation when it is considered that the summer is a time of the year when it is difficult to secure the services of musicians sufficiently expert to interpret the higher class of music.

The event was given an official atmosphere when F. W. Blanchard, one of the foremost and most energetic patrons of music of the Southland introduced Governor Stephens as the first speaker to open this series of concerts. Mr. Stephens congratulated the people of Hollywood and Los Angeles upon their series of concerts. Mr. Stephens congratulated the people of Hollywood and Los Angeles upon their enterprise and far sightedness in making these concerts possible, and eulogized Mr. Hertz' standing in the world of music. Mayor Cryer of Los Angeles followed Governor Stephens and added his share of praise to the measure of the Hollywood people's enterprise and Alfred Hertz' genius. However, we would like to hear something from both the Governor and the Mayor about the truly wonderful tirelessness, the tenacious persistence, the spontaneous enthusiasm and the wonderful generosity and artistic loyalty of Mrs. C. C. Carter of Hollywood, without whom these concerts would never have been possible, and who will see to it that the financial success is as satisfactory as the artistic success. We take off our hat to Mrs. Carter.

We shall at greater length regarding the artistic character of these concerts in next week's issue of this paper, inasmuch as the experiment to continue musical activities in California during the summer months is worthy of the heartiest encouragement, and it is our sincerest hope that San Francisco, too, will unearth a few enthusiasts like Mrs. Carter who possess sufficient enterprise and love for music to be willing to undergo a few sacrifices in order that the musical public may continue its cultivation of music love throughout the year, that our artist students and resident artists may have further opportunities to pursue their vocation, that our symphony orchestra may be busy throughout the year and that those dependent upon music may, like everybody else, continue to earn a livelihood every month in the year.

What Others Have to Say

Here is what Bruno David Ussher had to say of this first concert in the Los Angeles Express of July 12th:

Los Angeles broke its record for orchestra concert attendance when an audience of about 6000 paid glowing tribute to Conductor Alfred Hertz and his 85 players during the opening program of the Hollywood "Bowl" open-air concert season. Acoustically conditions proved nothing short of excellent, in fact often ideal. Contrary to experiences during Saturday's operatic performance musical effects were most enjoyable at every distance and every angle from the orchestra. The ensemble is seated on an elevated platform, over which a sloping canvas ceiling is suspended. This tends to direct the sound out into the audience. Experiments in closing in fully the sides and background of the platform may yet reveal added effects of acoustic value, though conditions as they are now are beyond criticism.

Maestro Hertz produced a stirring dramatic performance of Wagner's *Rienzi* overture. In fine contrast came the Andante Cantabile from Tchaikowsky's Fifth Symphony, where pianissimo of ethereal subtlety floated through the stillness, keeping the immense audience spellbound. It may be doubted whether the Hungarian Dances by Brahms have been heard here before with such elasticity of phrasing and rhythm. The Peer Gynt suite of Grieg came like a mirage of tone color out of the dark. Mr. Hertz' own art of orchestration was delightfully demonstrated in an exquisite arrangement of Kreisler's *Love Sorrow*, scored true to Viennese life in its instrumental timbre. This was followed by a rejuvenation of Rossini's *William Tell* overture, which sounded more like a symphonic poem under the Hertz baton than like the old-fashioned overture, which is mostly relegated into background of last program emergencies.

Within a few rehearsals Conductor Hertz has formed an ensemble consisting mostly of players from the Philharmonic orchestra which already is playing more like a group of soloists than like an orchestra. Slight divergencies will soon be overcome, no doubt. Hertz' own power of inspiring his players to songlike phrasing, the manner in which he gives himself wholly to the spirit of his selections, have made this musical venture an immediate success of outstanding beauty. The very fact that Hertz is able to unfold even well known com-

positions in a manner that reveals forgotten new beauty justifies great anticipations for his future programs.

Friday evening the next concert will be given. The day being the anniversary of the Fall of the Bastille it has been devoted entirely to French music, with Olga Sweb as soloist in the Saint-Saens G minor piano concerto. This review would be incomplete without a word of the woman, of Mrs. J. J. Carter, musical godmother of Hollywood, who single-handed, single-handed at first, single-hearted all the time, in an act of service to art and to her community, conceived the plan for these concerts, bringing them to a glorious realization.

UDA WALDROP'S SUMMER ORGAN RECITALS

The Pacific Coast Musical Review notes with pleasure the decision of Uda Waldrop to give a series of five summer organ recitals at the Civic Auditorium on Sunday afternoons, July 9th, 16th, 23rd, 30th and August 6th. Three of these events have already been given and the attendance was such as to testify the supposition that a great portion of San Francisco's music loving public is interested in these events and thoroughly enjoys Mr. Waldrop's unusually artistic organ interpretations. If others would follow Mr. Waldrop's example and get busy to continue activities during the summer months both the profession and the music trade would soon find that it is not necessary to idly watch the passing of lean business during the summer months. Other cities are enthusiastically assisting in continuing musical activities all year round, why can not this city follow these examples.

The first of the Uda Waldrop organ recitals, which are given under the auspices of the Auditorium committee of the Board of Supervisors, and which took place on Sunday afternoon, July 9th, was attended by more than 2500 music lovers. There is no charge for these recitals and there are no reserved seats. The program which was given last Sunday included the following numbers: Selections from Mme. Butterfly (Puccini); Communion in G (Batiste); Improvisations (Waldrop); Three Southern Melodies; (a) Swanee River,



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(b) Old Black Joe (c) Carry Me Back to Old Virginia; Toccata and Fugue in D minor (Bach).

STANFORD ORGAN RECITALS

The organ recital at Memorial Church, Stanford University, Sunday, July 16th, featured Part V of *Pilgrim's Progress* by Ernest Austin. This narrative tone poem in twelve parts, which Mr. Allen is playing in consecutive order during the summer recitals, is attracting increasingly large numbers to each successive recital. It is undoubtedly one of the most monumental works ever written for organ and perhaps the only continuous work of its kind based upon one theme. The familiar story is described in the music by means of the same system of leading motives as that employed by Wagner in his music dramas. The poetic beauty and descriptive forcefulness of the music are easily appreciated and intelligently followed by every listener on account of the description for each part which is printed upon the program. For Sunday, July 16th, and Tuesday, July 18th, the music was descriptive of *Pilgrim's* journey to the Palace Beautiful. Other compositions played on Sunday and Tuesday were Schubert's *By the Sea* and compositions by Bach and Rossetter Cole.

For the week beginning Sunday, July 23rd, at 4 p. m., Warren D. Allen, University organist, announces the following programs: Sunday, July 23rd, at 4 p. m., and Tuesday, July 25th, at 4:15 p. m.—Overture *Euryante* (Weber); *Pilgrim's Progress* (Part VI), Valley of Humiliation, Combat With Apollyon. (Austin); By the Sea (Schubert); Ancient Phoenician Procession (Stoughton). Thursday, July 27th, at 4:15 p. m.—Fantasia-Sonata (Rheinberger), Romance (Friml), Mirage (Nearing), Toccata from the Fifth Symphony (Widor).



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hillside many hundred feet away from the stage. Only with such perfect acoustic conditions is it possible to adequately watch the beautiful tone coloring and phrasing which Mr. Hertz so successfully and entrancingly draws from his musicians.

From all sides we heard admiring comments regarding Mr. Hertz' artistry and musicianship, and if the enthusiasm of his audience is any criterion for his success, Hollywood Bowl will form the spot of destination for many thousands of Los Angeles during the five or six weeks set aside for this ambitious and extraordinary summer symphony season. Readers of the Pacific Coast Musical Review need hardly be told in detail how Alfred Hertz conducted a program containing such well known works as: *Rienzi* Overture (Wagner); *Peer Gynt* Suite (Grieg), Hungarian Dances (Brahms); *Liebesleid* (Kreisler), *Liebesfreud* (Kreisler); *Adagio* from the Fifth Symphony, E minor (Tchaikowsky) and *William Tell* Overture (Rossini). The compositions as well as Mr. Hertz' masterly mode of conducting are so well known to our readers that it is not necessary for us to devote to the same any lengthy dissertation. But what our readers want to know is the personnel of the orchestra and they may take our word



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TWENTY-FIRST YEAR

PERPETUATION OF PORTOLA FESTIVAL

The Pacific Coast Musical Review has read with a great deal of interest the various propositions presented for the revival and perpetuation of the Portola Festival which at the time of its inauguration created such a lasting impression. We thoroughly agree with the proponents of the plan that such an annual celebration would prove of unusual advantage to San Francisco and those in charge of the first festival acquitted themselves so ably and so successfully of their task that it is a pleasure to note that some of the first sponsors of this great festival are now suggested to again serve the people of this city. Among these we note specially the name of Philip T. Clay, President of Sherman, Clay & Co., who represents the musical interests.

There is one item which should prove of particular interest to the musical profession. In a circular distributed by Harvey M. Toy, Vice-President of the Northern California Hotel Association, who is also chairman of the Portola Revival Committee, we find the following reference to musical endeavors: "Last year when Detroit produced the first community dramatic season combined with the Symphony Orchestra, they called a man from the University of California, Mr. Hume, to produce it. The season was a wonderful success and a great advertisement for Detroit. We have a splendid Symphony Orchestra. There is no reason why one of the features could not be a musical festival. By catering to all sorts of tastes, all classes of people would be attracted. Those who would not care for automobile races might be interested in a musical festival."

Now this is what we call sensible talk, San Francisco has not yet had a genuine music festival. Although we regard the summer time as specially suited to the inauguration and perpetuation of an exclusive music festival, there is no reason why such a festival cannot be combined with a Portola celebration. Anyway, those in charge of the revival of that brilliant event cannot interest the musical profession and public to a greater degree in their praiseworthy project than by including in their itinerary a real music festival. And in this connection we would like to suggest that it should not be confined to the symphony orchestra alone. There are many able and distinguished artists residing in Northern California, and also a number of choral directors

to anyone of whom may be entrusted the training of a festival chorus. Our singers and instrumentalists are given so little opportunity to reveal their talent in their own city, that such a chance would surely unite all musical forces in behalf of this annual Portola festival.

The Pacific Coast Musical Review thoroughly agrees with those eager to renew this celebration that it will prove a great advertisement to San Francisco, that it will bring thousands of visitors to this city, that it will benefit business and concentrate for the time being the hospitality of the community besides unify all forces of the musical colony adding their united influence to the efforts of all elements interested in this splendid proposition. This paper is certainly very anxious to see this plan reach a successful conclusion and we wish the proponents every possible success. We shall be glad to do anything in our power to assist in this enterprise and we know that the musical profession and public is equally interested.

FOREIGNERS IN AMERICAN MUSIC

Throughout the war the Pacific Coast Musical Review has protested against any prejudicial attitude toward German music and artists. It was at that time our contention that music, nor any other art, had anything whatever to do with the war. Neither from a political nor patriotic standpoint could there have been any possible excuse to permit any sentiment of hatred to interfere with adequate appreciation of music and artists. We have been, and still are, under the impression that the genuine music loving public of America had nothing whatever to do with this anti-music propaganda, and we could not cite any finer evidence for the truth of this contention than the enthusiasm with which the German songs appearing on the programs of artists last season were received by our concert audiences.

Upon examining the records of the Eastern music journals we find that the Metropolitan Opera House in New York is announcing its artists and operas for the new season. The greatest percentage of the new artists are German. Mme. Jelitza who made such a sensation last season, although announced as being Czech-Slovak, is really a German artist. Now, there is no reason whatever why managers and operatic organizations should choose so many German artists, nor is there any reason why the American public should prefer these artists to any other, EXCEPT that they must be sufficiently well equipped, and be sufficiently competent to attract the interest and attention of American managers and public. Surely no one will contend at present, as has been done during the war, that there is a certain German political propaganda which insists upon foisting these artists upon America.

We repeat now, as we have done before, that European artists, whether they be German, French, Italian or Russian do not come to America of their own free will. They come here because managers and operatic organizations make them rosy promises about big remuneration and hold before their mind the prospect of wealth and luxury. And artists would indeed have to be superhuman, if they did not succumb to the temptation thus presented to them, specially under present conditions. Somehow it has been the in-born conviction of American managers that the American public does not want to listen to American artists, but insists upon hearing European artists. This is, of course, erroneous. The American public has listened to American artists. Take for instance, Geraldine Farrar, Reinald Werrenrath, Lillian Nordica, Alice Nielsen, Mabel Garrison, Emma Nevada, Emma Eames, Edward Johnson, Clarence Whitehill, and many others whose names do not present themselves to us at this time. However, the American public does not wish to hear American artists because they are AMERICAN, but because they are competent.

Unfortunately many American artists are not willing to devote that time and labor to study and preparation which European artists, spec-

ially German artists, are willing to undergo. Years of preparatory work is often absolutely required before a European artist gets an adequate chance to appear in public on his own accord. There are of course a few exceptions, specially among instrumentalists. Vocalists, however, seem to require more preparation than instrumentalists. European artists have more opportunities to appear in public than American artists. Every city of 10,000 inhabitants or more has its opera house, its symphony orchestra and its singing society where artists have chances to secure practical experience. And it is this lack of practical experience which stands in the way of the American artists' artistic successes with his public. In Europe the government covers the deficits of opera organizations and even in some instances symphony orchestras, but operas must be sung in the native tongue. If the musical profession and the musical public ever expects opera to be sufficiently popular in the United States to have a government subsidy, it must be given in English. No government anywhere would be willing to support any enterprise that is associated with introducing a foreign language. Nor can opera ever be popular among the masses until it is sung in a language that can be understood by everyone.

We have been told in the past that there was no use to sing opera in English, because no one could understand the artists. This is no fault of the English language. It is only the fault of the artists. And this is another reason why American artists do not succeed as quickly as European artists. For when European artists sing in English they can easily be understood, notwithstanding their dialect, while many American artists do not pay sufficient attention to enunciation, specially to the pronunciation of consonants, and therefore are not sufficiently clear in their enunciation to be understood by their audiences. It is very important that in singing every letter should be pronounced, and we are surprised to discover so many singers who do not know they are not enunciating clearly, and when we tell them, insist that we are mistaken. Such vocal artists will never succeed in public. If American artists will make up their minds to devote as much time, study, preparatory work, practical experience and care of interpretation to musical compositions as the European artists do, we are sure they will receive the same attention, if not more, from their countrymen as the former.

Sydney Pollok, one of the best known orchestral violinists of San Francisco, is among the first violinists of the symphony orchestra that is being directed by Mr. Hertz in Hollywood during the summer months. Owing to the scarcity of symphony players during this time of the year other musicians from San Francisco were sought, but evidently they, too, were otherwise occupied at this time.

Albert G. Bartlett, formerly president of the Bartlett Music Co. of Los Angeles, but in recent years affiliated with civic enterprises having severed his connection with the music business, is now working on a unique enterprise that is likely to give Hollywood the most artistic and most picturesque hotel ever constructed in any city. It is to commemorate the history of California and will be representative of the various missions in this State. It is certain that when completed Mr. Bartlett's idea will prove financially successful beyond expectations in addition to its historical and romantic value.

Allessandro Bevani, the well known impressario, who was responsible for the artistic success of the open-air Carmen performance in Hollywood, has made so many friends during his stay in the South that he is going to remain there indefinitely. He will open a studio and is already laying plans for an open-air performance of Aida to be presented in the Hollywood Bowl next year. It would be a good idea if Bevani could secure the co-operation of Mr. Merola or Mr. Hertz to give open-air operatic production during summer both in the vicinity of San Francisco and Los Angeles.

Sir Henry Heyman, the well known and much admired dean of California violinists, was a most welcome visitor at the Pacific Coast Musical Review editorial rooms this week. Sir Henry, much to the regret of his host of friends, had been confined to his room by serious illness for several months and the readers of this will be glad to hear that he is sufficiently recovered to be able to be out again. We sincerely trust that Sir Henry will soon be completely recovered from his prolonged indisposition.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

That a good singer is a rarity is a fact which need not be dwelt upon. The object of these articles is to define, if possible, the principles by which success may be attained, and to bring the student to a consciousness of his powers by an exposition of the laws through which these powers become effective. All art is subject to certain principles and fundamental facts, and if the eyes of young men and women of talent be opened so that their powers be not misdirected, these lines will have accomplished their purpose.

Incompetent singers are such because of one of two reasons. Either they lack native ability or their aims are misdirected because of insufficient understanding. It would be a gross mistake to take it for granted that because one has never sung that the ability to sing is lacking. To play any musical instrument calls for much study and it is a noteworthy fact that talent for any particular musical expression is not an indication that industrious study will be easy for the possessor of such talent, and the same applies to the student of singing.

The fact is that the majority of people have good voices, which, if used freely and sincerely, will sing. The cultivation of the voice and the application of musical values is subject to certain fundamental principles, which will be stated in this article and dealt with from all viewpoints in succeeding articles. The first principle, (because the greatest), is SINCERITY, and includes two others, namely, Vision and Beauty. The three are based upon our three-fold nature, the moral, the intellectual and the appreciative or aesthetic.

Moral—Sincerity.

Intellectual—Vision.

Appreciative—Beauty.

These expressions, standing as they do, unexplained and unillustrated, probably convey very little meaning, but it is hoped that all elements of the singer's development may be referred to these three underlying principles. They may be regarded as a three-fold truth which, if consistently used upon which to base one's effort and to refer one's experiences, will at least make the singer express his or her own individuality, which to the writer seems to be the most necessary adjustment to be made in present day methods.

This three-fold truth is so interdependent upon each element that it may be compared to an equilateral triangle, the alteration of any part of which mars the whole. In promoting sincerity of expression, (1) the thing to be expressed must be clearly understood, (2) and the singer's ambition is bound to be such that he endows his phrases with as much beauty as lies in his power. (3) The text and the musical setting are sup-

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plied and now it is a matter of vision if the impression is to be vivid and a suitable atmosphere created. Yes! Created is the word, and in this sense, singing is a creative art.

The cultivation of style may be considered as the effort for the culminating qualities of the singer's art, and it will be conceded that its purpose is to add grace and charm to the singer's work, so it can never be considered apart from sincerity and vision. The cultivation of style is largely a process of the imagination and should be an expression of the personality of the singer, therefore it behooves us to carefully watch the other side of the triangle called sincerity. To quote Keats—"Beauty is Truth and Truth Beauty,"—then Whistler—"Art is an expression of eternal, absolute truth, and starting from the infinite it cannot progress. It is!"

As an accessory to "Success in Singing" the next article will be devoted to "The Causes of Failure." Succeeding articles will deal at length with the fundamental principles as set forth above.

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Mrs. Lillian Birmingham, president of the California Federation of Musical Clubs and also of the San Francisco Musical Club and Mrs. Carroll Nicholson, the well known Oakland vocal instructor, were guests of honor at a reception given by Mr. and Mrs. Cecil Frankel at their beautiful residence at 6219 Hollywood Boulevard, Los Angeles. A number of distinguished guests responded to the invitations and among them were Mr. and Mrs. Alfred Hertz and Marguerite Sylva. It was a delightful affair and will be remembered for some time by those present.

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interpretation Mr. de Bruin gratified his eager listeners. Leslie Harvey delighted everybody with his poetic rendition of Schumann's Trauerei which was the opening number of the program. Berlioz' Marche Heroique gave Gino Severi and the California Orchestra an opportunity to introduce their section of the program with vigor and pomposity. Two numbers for strings Hebrew—Melody by Achron and Minuet by Boccherini—gave Mr. Severi and the string section of the orchestra an excellent chance for delightful phrasing and fine tone ensemble. A comprehensive and well arranged selection from Meyerbeer's powerful opera The Huguenots gave the orchestra and Mr. Severi a chance to bring out all the fine musicianly characteristics of musicians as well as conductor, while the closing number Rossini's never tiring Overture to The Barber of Seville, left the audience with a most pleasing impression of an excellent musical feast.

On Sunday morning, July 16th, the feature of the program consisted of Mme. Helene Manakin, the Russian coloratura soprano, who has recently made her home in San Francisco. Mme. Manakin sang the Jewel Song from Faust and impressed everyone with the flexibility of her voice and the thoroughness of her technic. This excellent artist also proved herself thoroughly well equipped in regard to technical skill and was rewarded for her artistry with enthusiastic outbursts of applause at the conclusion of her number. The plaudits were so insistent that Mme. Manakin was compelled to respond to recalls and added to the enjoyment of the audience by her response to the enthusiastic requests. Gino Severi and the California Theatre Orchestra had prepared an exceptionally fine program for this occasion, while Leslie Harvey furnished another one of his delightful organ solos.

OLIVE RICHARDES AT CALIFORNIA

Miss Olive RicharDES, who will be soloist at the California Theatre Sunday morning, July 23rd, is a young and beautiful San Francisco girl and has received her training in this city. Miss RicharDES has received splendid instruction and sings with style, taste and tone that is always beautiful and with understanding having been coached by Mme. S. P. Marracci who has sung in many operas with Mme. Tetrzzini, Alessandro Bonci, and the late great tenor Enrico Caruso.

When Mme. Tetrzzini was in this city last she heard Miss RicharDES and immediately predicted a great future for this young artist. Alessandro Bonci also heard this gifted singer and in the letter he presented to her stated "With great pleasure I will tell you how delighted I was to hear your beautiful voice. Without hesitation I predict for you a very fine future. Your perfect knowledge of music clearly shows in your easy phrasing." Mr. Severi having heard Miss RicharDES sing Mascagni's opera Cavalleria Rusticana, immediately recognized the composer's instruction as Mme. Marracci sang this role under Mascagni. Miss RicharDES will sing Santuzza's aria from this opera.

SAN CARLO OPERA CO. SEASON

Opening the 1922-23 tour with its customary four weeks' season in New York City, which engagement this time will be given at the Century Theatre instead of the Manhattan Opera House, the San Carlo Grand Opera Company has thus far booked its American itinerary to include the following cities: Montreal, Quebec, Boston, (two weeks at the Boston Opera House); Philadelphia, (two weeks at the Metropolitan Opera House under auspices of the Philadelphia Grand Opera Association); Baltimore, Washington, Pittsburg, Cleveland, Buffalo, Rochester, Detroit, Toronto and St. Louis.

In all likelihood the organization will make its usual tour of the large western and Pacific Coast cities, with engagements of two weeks each at San Francisco and Los Angeles, it being understood that no other opera company will venture the hazards of an itinerary so extensive and far-reaching as that mapped out by the San Carlo management. The opera season in the metropolis will open September 15th.

Rev. Reuben R. Rinder of Temple Manu El, gave a lecture and recital on the development of Jewish music from the earliest Biblical times to the present day before the San Francisco Lodge No. 21, I. O. O. B., on Monday evening, July 10th. Rev. Rinder was assisted at the piano by Fritz Lewin. This lecture is unusually interesting and compiled with the utmost adherence to historic as well as harmonic detail and proved of exceptional interest to the large assemblage present to hear it.

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SUNDAY MORNING CONCERTS AT CALIFORNIA

Capacity Audiences Crowd Popular Motion Picture Palace and Overwhelm Gino Severi and Soloists With Prolonged and Spontaneous Applause

The popularity of the California Theatre is attested by the crowds that assemble on Sunday mornings, even though the weather is tempting many to leave the city for the day. Gino Severi is conquering for himself additional admirers on every occasion and is constantly developing additional strength as interpreter of the foremost compositions. An exceptionally fine program was presented on Sunday morning, July 2d, when Lizetta Kalova, the noted Russian violin virtuosa, was the soloist. This brilliant artist selected for her vehicle of expression Lalo's Symphony Espagnole which she invested with a vim and virility that brought her the enthusiastic approval of her audience. Mme. Kalova possesses not only a big, flexible tone and facile technic, but she also is endowed with that fire of temperament which never fails to impress an audience. She was the recipient of numerous recalls and graciously consented to contribute several additional numbers.

Leslie Harvey, the organist, introduced the program with a splendidly interpreted version of Delibes' Valse Lente from Coppelia, while the California Theatre Orchestra, under the able direction of Gino Severi, played as its introductory number the ever entrancing overture to the Secret of Suzanne by Wolf-Ferrari. Mr. Severi succeeded here to bring out effectively the neatly turned melodies and rhythms with which this composition abounds. A group of two charming works, namely, Intermezzo from Goyescas (Granados) and Valse Bluettes for strings (Aner-Drigo) very justly enthused the large audience. The orchestral feature of the program consisted of an excellent selection from Ponchielli's magnificent opera La Gioconda played with unusual force and artistic coloring under the direction of Mr. Severi. A well interpreted and effective interpretation of Wagner's Flying Dutchman Overture concluded this remarkable program worthily.

On Sunday morning, July 9th, Frederick de Bruin, baritone, was the soloist and he gained instantaneous recognition from his large audience by singing with adequate musical understanding Hear Me Ye Winds and Waves from Handel's opera Scipio. Both as to voice and

The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, July 18. Open-air symphonic music at the Hollywood "Bowl" has proven an overwhelming success with Alfred Hertz directing an orchestra of eighty-five, mostly members of the Los Angeles Philharmonic and San Francisco Symphony Orchestras. Attendance at the concerts, four every week, ranges from two to five thousand, possibly more than that. Thus not only an artistic precedent of greatest value for the future has been established, but actual successes for the present concert-going public are assured for the immediate future. Interest in the season, which is to last ten weeks, has been enthusiastic from the moment Alfred Hertz appeared at the head of this, the largest body of musicians who have appeared here in a series of open-air concerts. I may well say, that Los Angeles music-lovers today are happy in having Alfred Hertz in their midst.

French music rendered with the spirit of the French fascinated an audience of more than four thousand at the second Hollywood "Bowl" concert. I doubt whether the program was altogether to the liking of Conductor Hertz and the real celebration of July 14th through French music will come when he gives us Berlioz, or Debussy or The Wild Huntsman by Dukas. And but for limitation of rehearsal time we would probably have heard a "bigger" program.

Yet, Maestro Hertz kept his audience spellbound even with so old fashioned an overture as that to Anser's Fra Diavolo, because his unsurpassed faculty for nuancing and melodic detail work. Nor has the L'Arlesienne suite by Bizet been heard here before with such refinement as to tempo and dynamic shading. Hertz has the rare faculty of co-ordinating melodic quality, with that of rhythm, dynamic expression and the technical possibilities of the instrument or group of instruments to whom certain themes are assigned. Hence, one listens to a quality of phrasing, which "makes all things new," even very well known compositions. Olga Steeb was the soloist in the G minor Saint-Saens piano concerto, and a brilliant soloist at that. Her rhythmic facilities, especially in the last movement were particularly admirable. The orchestral accompaniment was full of finely restrained life.

Nature sprites and fairies in the Hollywood "Bowl" must have listened joyfully when Oberon's horn sounded during that romantic overture by Weber. It was a brilliant sunshine-hour when Alfred Hertz opened his program with this work, but he lured a music from his players that made one think of elves dancing through the silver filigree of moonbeams spun in that vale amidst Hollywood hills.

How Hertz has taken ideal possession of this orchestra in little time, has established an intimacy of mutual understanding and interpretation in the course of few rehearsals between himself as director and his players became still more evident in the Largo from Dvorak's New World Symphony. It, too, is music of the cut-of-actors, religious music and folk-music alike in a sense. Hertz blends these elements with that seemingly unerring faculty of his with which he makes every theme sing. He calls forth a quality of phrasing that reveals new declamatory values in well known music. One cannot but admire again and again this specific quality in his interpretations.

Pianissimo effects were again produced which were of entrancing subtlety, and yet in spite of the perplexing problems of open-air acoustics which require nuancing so differently proportioned from those in the concert hall. The first and second violins sounded particularly well, as did the English Horn solo of O. E. Hoffman. The woodwind episodes, too, were lovely.

Henry Svedrofsky, concert master of the orchestra, was a violin soloist who combined striking suaveness of style with impressive breadth of tone in the Wieniawski Polonaise. The absolute finish of technique earned him prolonged applause. Brahms' Hungarian Dances No. 5 and 6 thrilled with that indefinable freedom in melodic and rhythmic expression which characterizes the strains of the Hungarian steppes and their impassioned Magyar people. To have listened to the stirring reading of Liszt's symphonic poem of life "Les Preludes" yesterday afternoon was alone a full compensation for the journey to the "Bowl." Maestro Hertz, to tell the secret, inspired his players. Beyond any doubt, they love to make music under his baton, and a masterful baton it proved once more to be.

Editor Alfred Metzger and Manager C. C. Emerson of the Pacific Coast Musical Review were given a most cordial welcome by the many friends of the publication in Los Angeles. Unfortunately Manager Emerson's stay was only brief, while Mr. Metzger's sojourn passed only too quickly. The decisive stand taken by Editor Metzger on behalf of resident composers, and lately in favor of open-air music at the Hollywood "Bowl" has aroused a grateful echo in the Southland. A cordial Au Revoir to both gentlemen.

Below I am quoting a circular letter which needs no further comment. It has been sent to all the Los Angeles music clubs and should meet with warm and quick response to win for Los Angeles and the West the honor offered:

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A great tribute has been paid to our Western state in that the National Association of Organists (not the Organ Guild) have chosen one of our own musicians—Mr. C. Albert Tufts—to be one of the five organists to present an entire program at their Annual Convention, which convenes in Chicago, August the first. This is the first time such an invitation has been extended to the West, and we must not let such recognition of California and her artistry go unheeded.

This honor does not come to Mr. Tufts alone, but also comes to Los Angeles, through one of her favored artists, an American born and an American trained organist, hence it is but fitting that we, as a community, assume some of the financial responsibility which this journey entails. If each of our musical organizations will contribute even a moderate sum only, it will work no hardship on any one club; we shall be represented at this great gathering and it will be sufficient to cover the major portion of the expense, the rest being defrayed by Mr. Tufts personally.

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Dr. Boris Dunev, the noted Russian musician, a distinguished pianist, composer and conductor, will be the first guest conductor at the Hollywood Bowl open-air symphony concerts which are proving such a success under the magic baton of Alfred Hertz. Dr. Dunev has chosen the following program:

Tschaikowsky, Allegro molto vivace from Sixth Symphony; Rubinstein, Serenade Russe No. 2; Borodin, March from Prince Igor; Ippolitow-Ivanow, Caucasian Sketches, (1) In the Mountains, (2) In the Village, (3) Procession of the Sardar; Tschaikowsky, Overture, 1812. Dr. Dunev being an authoritative exponent of Russian music this program is attracting wide attention. On the 20th Dr. Dunev will be heard as pianist under the management of Miss Z. W. Potter.

This will be his only appearance in the Northern part of the state as he is in the midst of completing a symphonic-dramatic score which is to supplement the film Robin Hood now also nearing completion at the Douglas Fairbanks studios. Los Angeles will hear Dr. Dunev twice as pianist, Tuesday and Thursday, of August 1st and 2nd at Millsap Hall, and the Gamut Club Auditorium.

Herbert Riley, the efficient young cellist, who has made so many friends in San Francisco and the bay cities for a number of years is now in Los Angeles and a member of the symphony orchestra now giving summer concerts in Hollywood under the direction of Alfred Hertz. He is planning to return to San Francisco next season.

Mme. Lilli Petschnikoff, the distinguished violin virtuosa, was among the enthusiastic first nighters at the first of the Hertz popular symphony concerts at Hollywood. She has been engaged to appear as one of the soloists during the present season.

If you wish to become famous you must be known and in order to become known you need publicity and there is no more dignified way to gain publicity than by dignified advertising. If advertising is undignified then fame is undignified.

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The California Federation of Music Clubs held its first full board meeting in Bovard hall Wednesday. Lillian Birmingham of San Francisco, the newly elected president of the federation, presided. A letter from the National Federation of Music Clubs was read, stating that California was the banner state of the federation in that she had federated the largest number of clubs. The California federation, its official board, passed a resolution recommending to the University of California that the latter standardize and systematize its music departments to meet the requirements of high school graduates wishing to continue musical education in the university.

There has been concerted effort on the part of all federated clubs to promote the interests of young California artists and composers and to give local artists preference in concert engagements, wherever practicable. A new department has been added to federation activities, "Industrial music," under the capable direction of Miss Antonette Ruth Sabel, who is director of industrial music for the city of Los Angeles and through whose efforts 35 musical organizations have been added to the federation.

The officers for the coming year are: President, Mrs. Lillian Birmingham of San Francisco; first vice-president, Clarence Gustin, Santa Ana; second vice-president, Mrs. Carroll Nicolson of Oakland; vice-president at large, Miss Bell T. Ritchie of Fresno; corresponding secretary, Mrs. Jessie Wilson Taylor of San Francisco; recording secretary, Mrs. M. E. Unger; treasurer, Julius Seyler of Los Angeles; auditor, Selby Oppenheimer, San Francisco.

At the California Theatre--Descriptive music of the dramatic and lyric type forms the subject for the three daily concerts Carl Elinor and his concert orchestra render at the California Theatre. Elinor is always successful as an interpreter of music by Victor Herbert of whom he presents a musical portrait gallery by offering selections from the most popular works by this composer. Equally effective are two well contrasted pieces of program music, the famous Pizzicato from Delibes' ballet *Silva* and *Bucolossi's* Hunting Scene to which the orchestra brings brilliancy of rendition. Next week's daily programs will prove a musical record--in concert activities at the California Theatre as Mr. Elinor will present Tchaikowsky's *Cappriccio* Italian and compositions by Thomas and Zamenik.

CECIL FANNING ON THE UNACCOMPANIED SONG

Distinguished American Baritone Writes on Interesting Subject of the Modern School for the London Musical Standard

The following contribution to the columns of The Musical Standard of London from the pen of Cecil Fanning will be of great interest to our readers:

Sir--I see from recent issues of The Musical Standard that you are interested in unaccompanied song. Having given more or less time and thought to the subject from the folk-song side, I was instantly enthusiastic when Mr. Herbert Bedford came with his unaccompanied songs. In his first brief talk and exploitation he piqued my curiosity . . . he seemed to be displaying a glimmering will-o'-the-wisp before my eyes, though, like a real will-o'-the-wisp it flickered in a distant mist, and I at once felt I must pursue it and make its light mine that I might take it back to America and my own people and show them something rare and lovely.

Unaccompanied singing, as a subject, suggests so much to my imagination! I have a friend who invariably sees the fulfillment with the beginning. Once I gave her a slip of a tree for her garden, and before she had planted the shoot she began to expatiate on how lovely it was going to be to sit under its shade on hot summer afternoons. I felt rather like my friend for I could see so many many possibilities. Mr. Bedford says that one needs courage for unaccompanied singing, and I thoroughly agree. It is not the sort of courage required to put through something daring or bizarre, but the courage of a sure technique, which means correct vocalization, confident musicianship, a true sense of pitch with a feeling for modulation and subtle relation of keys.

Personally I would not think of presenting an unaccompanied song without seriously studying the subject, for if unaccompanied singing does not appear to be spontaneous it lacks its chief claim to charm. After three months' experimenting I hope to have four or five of these songs ready (the first few will be the difficult ones, after that the sailing should be smooth). By "ready" I mean ready to present with intelligent assurance, for if a singer is not prepared to give abundantly how can an audience receive even meagrely? One, quite, naturally, at first, has a tendency to pitch unaccompanied songs too low, and sing them in a much too subdued and lugubrious manner. Unaccompanied pauses seem endlessly long to the performer, yet, haste and lack of deliberation entirely ruins the effect. Each song in an unaccompanied group must be sung in a different key, for monotony, above all things, must be avoided, and much practice is necessary to shift keys without making a sound to establish the new "note."

I am firmly convinced that unaccompanied singing will improve musicianship and diction; increase the singer's appreciation of poetry, and most important of all, a perfect scale and flawless vocalization will be de-

manded. The ability to shriek will not be a qualification for unaccompanied singing. There is something wonderful back of it all. The light of something big is dancing behind the mist. I shall not be satisfied until this movement for unaccompanied singing has given birth to and produced a short one-act unaccompanied grand opera. Am I sitting in the shade of the tree too soon?

ANNIE LOUISE DAVID TRIUMPHS IN SEATTLE

Distinguished Harp Virtuoso Appears in Concert at The Cornish School and Creates an Excellent Impression Because of Her Art

Annie Louise David, the distinguished American harp virtuoso has established herself in Seattle during the summer months and is being entertained and honored by leading musical and social people. On July 1st a luncheon was given in her honor at the Rainier Club and on the 2d a number of leading people gave her a dinner at the New Washington Hotel. Miss David is a member of the artist faculty of the Cornish School during the summer session and writes us that the Cornish School is a wonderful institution and that many harpists are registered for lessons. On Monday evening, July 10th, Miss David gave a concert at the Cornish School during which she rendered the following program with the assistance of Maurice Leplat, violinist: Aeolian Harp (Request) (Hasselmans), Gavotte (Bach), Spanish Dance (Tedeschi), Serenade (Olsen), Song of the Sea (Harriet Ware), (Arr. for harp by A. L. David); Violin and Harp Le Cygne (Saint-Saens), Ave Maria (Schubert-Wilhelm), Maurice Leplat; Prelude (Arensky), Les Follets (Hasselmans), Salutation of the Dawn (Zabel), Berger et Bergerettes (Marquet); Songs with Harp, Nuit d'Etoiles (Debussy), Boat Song (Ware), Sur l'eau (Margaret Hoberg), Walcott (Szulc), Jacques Jourderville; Andante--Introduction and Cadenza--Excerpts from Harp Concerto, written for Annie Louise David. (First performance in Carnegie Hall, New York, with Symphony Orchestra) (Margaret Hoberg).

The Seattle Post-Intelligencer of July 11th, had this to say of the event: Annie Louise David, gifted American harpist, made an impression emphatically favorable upon a capacity audience when she appeared in recital last night at the Cornish Little Theatre. Miss David's mastery of the resources of the most ancient and most picturesque of musical instruments was revealed in a sequence of brief compositions, interpreted with technical grace. Richest in sheer artistic value among Miss David's offerings was an exquisite Bach gavotte, excellently performed. Of her other numbers, Tedeschi's Spanish Dance, Marquet's Berger et Bergerettes, and Harriet Ware's Song of the Sea were perhaps the most pleasurable.

The harpist concluded her program with excerpts from a concerto written for her by Margaret Hoberg, and first performed with orchestral background at Carnegie Hall, New York City. She was repeatedly encored. Assisting Miss David were Maurice Le Plat, violinist, who played Saint-Saen's The Swan and Schubert's Ave Maria, with harp accompaniment; and Jacques Jour-Jerville, tenor, who gave tasteful interpretations of four songs, the first of which, Debussy's Night of Stars, was the finest.

Emil Enna, composer pianist of Portland, Ore., and president of the Society of Oregon composers, was a visitor at the Musical Review editorial rooms during the absence of the editor. Mr. Enna is prominently identified with musical activities in the Northwest and contributes largely toward the rapid growth of musical progress in that section of the Pacific West.

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MAUDE FAY WEDS CAPT. POWERS SYMINGTON

Noted Prima Donna, Soprano, Who Has Made an International Reputation Becomes Bride of United States Naval Officer

Maude Fay, the distinguished American operatic prima donna, who has gained for herself an international reputation was married to Captain Powers Symington, U. S. N., at a brilliant ceremony in the private chapel of Archbishop Edward J. Hanna's residence on Wednesday evening, July 12th. The following report of the event, which appeared in the San Francisco Call of July 13th, will be of interest to our readers:

The wedding of Miss Maude Fay and Captain Powers Symington, U. S. N., was among the most brilliant affairs ever held in San Francisco with a representative gathering of San Franciscans present. It was celebrated last night in the private chapel in the residence of Archbishop Edward J. Hanna and was followed by a reception at the old Fay home in Grove street. Standing before an altar the bride and her attendants made an impressive picture during the ceremony, which was performed by the archbishop, assisted by Father William Sullivan and Father James Cantwell in the presence of a few relatives and intimate friends. The bride, who is regally tall, wore a gown of white satin covered with rose point lace. A lace veil fell from a Russian coronet, covering the gown and the long court train which was attached to the shoulders.

Attending the bride were Mrs. Marshall Dill, her sister, and Mrs. George Cameron. Mrs. Cameron's gown was of cloth of silver with a sheen of jade green. Mrs. Dill's gown was of orchid chiffon over satin of the same shade with a hat like Mrs. Cameron's. Mrs. Cameron and Mrs. Dill each carried a sheaf of Princess roses. Thomas Symington of New York, brother of the groom, was the best man and John Miller of Los Angeles was groomsmen. Mrs. Kirby Crittenden, wife of Commander Crittenden and a sister of the bride, wore a gown of blue velvet with the bodice embroidered in rhinestones. Miss Mary Fay, another sister, wore a gown of jade green chiffon trimmed with silver.

Mrs. Philip Fay was in cerise chiffon over satin of the same shade with sequins of the same color, which was becoming to the wearer's Spanish type of beauty. Mrs. Stanley Fay wore black velvet embroidered in rhinestones and Mrs. Paul Fay a lovely white satin embellished with a bit of pearl embroidery. Miss Phyllis Fay, a pretty sub-britannic of the family, wore a girlish pink chiffon and taffeta, embroidered in gold with roses trimming the corsage. There were a number of the members of the Symington family present who came out from the East to attend the wedding. Mrs. Charles Symington wore an old gold satin made with a long, draped skirt with diamond and pearl ornaments and Mrs. Donald Symington was in a gray moire silk with pearls. Mrs. John Symington wore a vivid blue chiffon with diamond ornaments.

Miss Jennie Blair was in a gown of black satin trimmed with jet and she wore her beautiful necklace of pearls with a tiara of diamonds in her Titian hair. Mrs. Georges de Latour, one of the handsomest matrons in San Francisco society, wore a stunning gown of gold brocade with a crown of diamonds, and Miss Helene de Latour was in raspberry colored chiffon. Mrs. Symington's going away gown was a beautiful combination of helix colored crepe combined with old gold. The dress was made with a cape effect with collar and cuffs of Russian sable. The wide brimmed hat was of cinnamon brown, trimmed with coque feather, which fell to the shoulders.

Among the guests at the wedding were: Messrs. and Mesdames Templeton Crocker, Stanley Fay, Nion Tucker, Henry Foster Dutton, George Cameron, Walter Hobart, William Devereux, Alfred Swinerton, Harry H. Scott, R. P. Schwerin, Douglas McBryde, Georges de Latour, Charles Symington, John Symington, Donald Symington, Milton Esberg, Robert Hayes Smith, Charles

Durbrow, Marshall Dill, Philip Patchin, Mountford S. Wilson, D. C. Jackling, Frank King, Atholl McBean, Walter S. Martin, William T. Sesson, Julian Thorne, Lawrence McCreery, Lawrence W. Harris, Philip Fay, Paul Fay, Eugene Murphy, Fentress Hill, Ross Ambler Curran and Walter G. Filer; Colonel and Mrs. Sydney A. Cloman, Dr. and Mrs. Herbert Moffitt, Commander and Mrs. Kirby Crittenden, Captain and Mrs. Edward McCauley, Dr. and Mrs. Herbert Allen, Dr. and Mrs. Max Rothschild; Mesdames Truxton Beale, Daniel T. Murphy, A. P. Hotaling and Preston Brown; Misses Marion Zeile, Helene de Latour, Jeanie Blair, Louise Boyd, Celia O'Connor, Helen Garritt, Mary Jolliffe and Harriet Jolliffe; M. H. de Young, George Garritt, Charles N. Black, Rudolph Spreckels, Admiral A. Halstead, Richard Hotaling, Charles K. Field and Clarence Fay.

Captain and Mrs. Symington left today for New York where they will make their future home.

TRES SOIREES INTIMES

Under the title of Tres Soirees Intimes (Three Intimate Soirees), Frank Moss, pianist, assisted by three soloists, one at each concert, will present three distinctive programs. The assistant artists will include Dorothy Pasmore, violinist, Lajor Fenster, violinist, and Ida Scott, dramatic soprano. The three events will be under the management of Miss Scott and will take place at Kohler & Chase Hall on Tuesday evenings of August 1st, September 5th and October 3rd. The program for the first event will consist of: Chromatic Fantasie and Fugue (Bach), Mr. Moss; Sonata A minor op. 36 (Grieg), Miss Pasmore and Mr. Moss; Sonata B minor op. 58 (Chopin), Mr. Moss; Etude op. 25 No. 7 (Chopin-Glazounow, En Bateau (Debussy), Tarantelle (Jeral), Miss Pasmore; Rhapsodie C major (Dohnanyi), De Profundis (Balfour Gardiner), Humoresque (Balfour Gardiner), Etude (in the form of a waltz) (Saint-Saens).

Although being of a somewhat retiring and modest disposition Frank Moss certainly belongs to San Francisco's leading pianists. During last season he spent much of his time concertizing in the interior of California and many of these appearances were in association with nationally and internationally famed artists. Mr. Moss is a pianist of the utmost artistic qualifications, both technically and intellectually meeting the demands of the most fastidious music lovers. Mr. Moss is able to solve both poetic and dramatic problems in musical interpretation and technically he overcomes the most intricate obstacles. He has studied the old as well as more recent form of composition and his programs contain representative works of both schools. It will be worth anyone's while to attend these three concerts, for they present the most serious and most intelligent phase of musical interpretative art.

After two season's absence in Honolulu Miss Dorothy Pasmore returns to San Francisco ready to again charm us with her excellent performances. She is a born cellist, drawing a fine, smooth and flexible tone and conquering all technical intricacies with ease and intelligence. She phrases with the taste of the full fledged artist and her experience in ensemble work is such as to make her interpretations a joy to hear. Her assistance on this first of Mr. Moss' three programs is indeed a happy augury for its artistic success, for the two artists should give us a program worthy to be remembered.

This first concert will take place at Kohler & Chase Hall on Tuesday evening, August 1st, and will be essentially a subscription event. Further particulars may be obtained by inquiring at the studio of Miss Ida Scott, 606 Kohler & Chase Building.

GEORGE KRUGER'S CONCERT IN SEQUOIA CLUB

An interesting concert was given under the direction of George Kruger in the Sequoia Club, 1725 Washington St., on Thursday evening, July 20th. Those participating in the program were: Ernestine Littlejohn, mezzo soprano, George Kruger, Edna Linkowski and Norman Smith. Miss Littlejohn will sing songs by Tschaiowsky, Ferrate, Lohr, Del Riego and Wafe, while Mr. Kruger will interpret compositions by Backer-Groendahl, Schubert and Chopin. Edna Linkowski played a Mendelssohn concerto and two compositions by Leschetizky and Mendelssohn. Norman Smith chose several Mazurkas by Chopin and compositions by other writers. The program was as follows:

Concerto op. 25 G minor (Mendelssohn), (orchestra part on second piano) Edna Linkowski; Nur wer die Sehnsucht kennt (Tschaiowsky), Le miroir (Ferrate), Ernestine Littlejohn; Spinning Song (Mendelssohn), Mazurka op. 59, No. 2, Mazurka op. 59, No. 3 (Chopin), Butterfly (Lavalie), Norman Smith; Scherzo op. 16, No. 2 (Mendelssohn), Andante Finale from Lucia di Lammermoor (Leschetizky), Edna Linkowski; Melisande (Herm. Lohr), Homing (Theresa Del Riego), Hindu Slumber Song (Harriet Ware), Ernestine Littlejohn; Ballade op. 47 (Chopin), Etude de Concert op. 11 (Backer-Groendahl), Marche Militaire (Schubert-Tausig) George Kruger.

PACIFIC PLAYERS

People who, within the last three years have dined at the Teichau Tavern or danced at the Palace Hotel, must have noticed the very young Italian-American in the orchestra and stepping forward for solo work on his violin. This is Oliver Alberti and son of Signor Alberti and Madame Noldi, a Chicago woman. Oliver was engaged by Severi for the Granada Theatre as a first violin and was left there with Paul Ash. The Granada management is now beginning to feature Mr. Alberti. The Pacific Players, who are under the direction of Nathaniel Anderson, have engaged Alberti for the musical program for their sixth production at the Sorosis Hall little theatre, 536 Sutter St., Friday evening, July 28th. He will play Indian Lament by Dvorak-Kreisler, and Orientale by Cesar Cui, accompanied on the piano by Miss Gladys Darling.

Two plays are to be given by the Pacific Players, an original production of the fine comedy *The Boor*, by Anton Tchekoff, and *The Baby Carriage*, by Bosworth Crocker, who has written a Jewish play of much sympathy. Mr. Anderson will play the title role in *The Boor*, opposite him will be Jane Seagrave, Winifred Buster and Paul Merrick will do the main work in the other play as Mr. and Mrs. Solomon Lezinsky.

After completing his Chicago master class, session, E. Robert Schmitz will sail for France the last of July to be gone till December.

Mr. Schmitz is planning to do work with a small group of his students who will go to France with him. They will work personally with Mr. Schmitz when he is not touring and will have the opportunity of coming in touch with the musical life of Paris and other musical centers of Europe.

ALCAZAR

Gladys George will say "farewell" as leading woman at the Alcazar Theatre and Ben Erway and Florence Printy will also make their final appearances beginning next Sunday afternoon, July 23rd, in "The Night Caller," a recent New York hit. Miss George has been a popular member of the Alcazar players for more than a year and has made a place for herself in its large clientele. Both Miss Printy and Erway are also very well liked. As the medium for their last appearances, Belasco & Mayer have picked what is said to be one of the really startling plays of the season.

Mystery dramas are all the vogue this year and the public has been so enthusiastic in its fondness for this type of stage production that the authors have been hard-pressed to supply the demand. The metropolitan critics were unanimous in their praises of the puzzling features of "The Night Caller," which is said to be a brilliant piece. One of the reviewers characterized it as having outbatted "The Bat" in its myriad of strange and unusual happenings while another pronounced it more weird than "The Thirteenth Chair." It is a certainty that no more thrilling play has been staged here this year than this masterpiece of intricate situations and surprising incidents. "The Night Caller" is the first drama in which the radio telephone, now the rage the country over, has been employed.

The Alcazar will also introduce with this production Lovell Alice Taylor, who comes here with a great reputation as a character actress. She has never before appeared in San Francisco but has supported some of the leadings stars in this country.

The leading role in "The Night Caller" will be taken by Herbert Heyes, whose starring season at the Alcazar has been the medium for the production of several notable successes.

This week the Alcazar is furnishing great merriment with its production of "Nightie Night," one of the best farce comedies of recent years.

SASLAVASKY CHAMBER MUSIC SOCIETY SUCCESS

The Saslavsky Music Chamber Society of Colorado of which Alexander Saslavsky is the director and first violinist, announces a series of four concerts at the Brown Palace Ballroom in Denver of which the first concert took place on Friday evening, July 7th. The program on this occasion was as follows: Trio D minor op. 63 (Schumann); Sonata G major op. 13, for piano and violin (Grieg); Trio E minor op. 92 (Saint-Saens). A large audience of representative music lovers were in attendance and proved their enjoyment by frequent enthusiastic expressions of their satisfaction. The second concert took place on Friday evening, July 14th, and included a program of modern music by such distinguished composers as Paul Juon, John Ireland and Alexander Gretchaninoff. The third concert will take place on Friday evening, July 21st, and the fourth and last concert will occur on Friday evening, August 4th. The Saslavsky Chamber Music Society of Colorado consists of Alexander Saslavsky, violin; Alfred De Voto, piano, and Frederic Goerner, cello.

Mr. and Mrs. Duclos (Mary Carr Moore) have been enjoying their vacation since July 1st and were due to return this week. They were traveling by auto, making their first camp at Myers' near Mt. Tallac, then at Meeks' Camp on Lake Tahoe. One night they occupied their car on the site of an abandoned cow yard in the sage brush near Chilcot. They visited Donner Lake, Reno and Truckee and on July 9th, they were in the Feather River Canyon at one of the most beautiful spots. They planned to return via Quincy to Lake Almanor and expected to go up into Humboldt and Trinity counties returning via Lake County and, according to schedule, they were to return to this city on July 19th or 20th.

Our Artists' Page

Every resident artist is interested in securing as many concert engagements as possible. There are only a limited number of such engagements to be had. There are ten times as many artists seeking such opportunities as there are vacancies. On our Artists' Page there is only room for EIGHTEEN names. Since there is a demand for many more than eighteen artists, it stands to reason that the chances for securing engagements are greater than resorting to other means.

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TOYMAKER DELIGHTS OAKLAND

Auditorium Opera House Attracts Large Audiences When Ferris Hartman and Paul Steindorff Present New Edition of Famous Comic Opera

By ALFRED METZGER

In these days of ultra modern music and jazz it is a relief to listen to the simple melodies that used to catch our fancy in the years gone by. And although some of our friends may accuse us of being old fashioned it is strange how these old strains recall some of the happiest days in our lives. Among the outstanding memories of the bay region's past years of theatrical entertainment none are more pleasant than those embracing the period of the Tivoli's almost unending series of comic opera productions. And among these none are remembered with greater pleasure than *The Toy Maker* which most of us saw so many times that we could hardly keep track of it any more.

And if you think *The Toy Maker* has lost its charm don't fail to go over to Oakland and see the revised edition of this ever new musical treat which Ferris Hartman and Paul Steindorff are presenting at the Auditorium Opera House before the largest audiences which these efficient producers have so far attracted. Mr. Hartman has made many changes which prove of artistic advantage. At the same time nothing vital to the artistic character of the production has been touched. The music is as appealing and melodious as ever and under the able direction of Paul Steindorff this feature of the performance is being duly emphasized.

One of the most effective features of this performance is the artistic new scenery and costumes. The scenic effects in particular are worthy of hearty commendation and the finale of the first act is delightfully colorful and replete with action. Of course Ferris Hartman is simply inimitable in the title role. It is apparent that the distinguished comedian enjoys interpreting the part of the droll Nuremberg inventor and he brings out every particle of humor in such a manner as to appeal immediately to the risibles of the auditors. Volleys of laughter reward Mr. Hartman for his realistic interpretation of this unique character.

Hazel Van Haltren, the young soubrette of the company, is endearing herself to her audiences by the skillful impersonation of Elsa, the daughter of the toymaker. She is particularly clever when imitating the mechanical actions of the doll and when interpreting the dance numbers. She also appears to be able to bring out the value of the various catchy melodies allotted to this role. Lillian Faulkes Glaser has a chance to employ her clear soprano voice on various occasions with brilliant success in the part of Peter, apprentice foreman to the toymaker.

Nona Campbell as Mme. Guggenheimer sings as excellently as usual. Robert Carlson's fine basso voice is heard to advantage in the role of Father Matthews. John Van sings the role of Frederick delightfully. Rafael Brunetto as Count Balenberg adds to the smoothness of the ensemble. One of the delightful surprises of the performance is Elfrieda Steindorff's fine impersonation of the singing doll wherein she has an opportunity to convince her hearers of her excellent soprano voice and her charm of deportment and personality.

Another surprise is the appearance of other members of the Hartman family in addition to the famous comedian. There is Paul Hartman who has developed into an excellent character actor and his portrayal of Schwartzbach represents a bit of histrionic work of unusual merit. He does not miss one important point and secures every laugh the part calls for. Ferris Hartman Jr., as the clown both in make-up and action represents this bit of toyland very ably. Virginia Lee Hartman as the tiny Japanese doll makes one of the hits of the performance and sings a bit of verse in quite an original key, thereby enthusing her audience to the verge of an ovation. Josie Hartman, although not appearing on the stage makes herself felt in the well arranged stage business and deportment as she is the stage director of the production. Daphne Darien impersonates the China Doll and also adds to the enjoyment of the toyshop scene.

Edna Malone has another opportunity to display her graceful and artistic terpsichorean art and is the recipient of hearty applause after her clever dance

numbers. Altogether the performance is one of the best we have witnessed of this excellent comic opera and this means a great deal. The ever entertaining and melodious comic opera *Wang* will be presented next week, while *The Chimes of Normandy* is the follow. Anyone of our readers eager to turn back the hands of the time clock and live over delightful episodes of their youthful theatrical experiences will make no mistake to attend these old comic operas so ably presented by Ferris Hartman, Paul Steindorff and their associates.

SUMMER ORGAN RECITAL

Another varied and interesting program has been prepared by Uda Waldrop for the third of his summer series of recitals upon the great municipal organ, to take place at the Exposition Auditorium this Sunday afternoon at 3 o'clock. These recitals, given under the auspices of the Auditorium Committee of the Board of Supervisors, are proving very successful, the attendance being large and the audiences very appreciative. There is no admittance fee, no reserved seats and everybody is welcome. Sunday's program is as follows: Star Spangled Banner, Sonata Pontificale (Lemmens), Ave Maria (Schubert), Improvisation (Waldrop), Sweet Alice Ben Bolt (Kneass), Love's Old Sweet Song (Molloy), The Holy City (Adams), La Cinquantaine (Gahriel-Marie), Melody (Dawes), Wedding March from A Midsummer Night's Dream (Mendelssohn).

LUCIA DUNHAM HERE FOR SUMMER

Lucia Dunham, the nationally known mezzo soprano, has returned to California to spend the summer months after an absence of more than two years in New York where she is a member of the faculty of the Institute of Musical Art and where she has also a large and successful class of private pupils. During her two years' sojourn in New York, since her departure from California, Mrs. Dunham has been greatly in demand as a concert artist. She has appeared in numerous concerts in the states of New York, New Jersey, Pennsylvania, New Hampshire, Massachusetts, Maine and other Eastern states and wherever she has appeared both press and public was unusually enthusiastic regarding her voice and artistic expression. Mrs. Dunham is now teaching in Berkeley at 54 Shasta Road and will remain there until the end of August. Mrs. Dunham is also preparing for a recital, announcements of which will be made very soon. The many friends Mrs. Dunham has created for herself during her residence in California will be greatly interested in this forthcoming event and will no doubt do their utmost to help make it an unqualified success.

Frank W. Healey, who has been confined to the hospital for several weeks, after undergoing another minor operation about ten days ago, is at last on the way to recovery much to the gratification of his many friends. Mr. Healey, after being sufficiently strong, will spend some time in the country before resuming his work in the office prior to the beginning of the new music season of 1922-1923 during which he will introduce several world renowned artists to the musical public of this city.

Louis Persinger, concert master of the San Francisco Symphony Orchestra, and director of the Chamber Music Society of San Francisco, is rapidly recovering from a severe attack of pneumonia which was very serious at one time. The chamber music society is rehearsing for its appearance at the chamber music festival in Pittsfield, Mass., where it will play on the same program with some of the world's greatest chamber music organizations.

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By ROSALIE HOUSMAN

GRIFFES SONATA

When Charles T. Griffes died two years ago he left behind several important unpublished scores. His publishers, G. Schirmer & Co., have carefully looked through the folios, and have already issued the two sketches for string quartet, as well as the sonata. The fragments for the Whitman "Sicut au Monde" may some time reach publication, but they are so skeletonized as to deem that an improbability. The loving (and successful) performances given by the Neighborhood Playhouse prove that.

The most significant piano work from Mr. Griffes' pen is this sonata. It has no very orthodox subdivisions, but the feeling of the different sections is distinct and unmistakable. It would bear an analogy to the symphonic poem, written for the solo instrument. But it is far more significant than that. It is, whether or not you like the contents, the most important and PERSONAL sonata written and published since MacDowell's, and is far more unified in form and content than those.

Although very free in its outer form, the work is strictly speaking, a sonata. There is logical though more condensed, development of the two themes—a foreshortening, as it were, of the material, with an emotional urge to its growth more appealing than mere formal contrasts would afford. The material is of free texture, probably not what have previously associated with sonata form, but inevitable, for all of that. It rings true, although its tonal flights are high above the heads (and ears) of most of our contemporaries. I feel that though many of us will not receive it cordially on first hearing, that we will NOT grow accustomed to it, as is frequently the case, but that we will grow to UNDERSTAND and APPRECIATE it, when we have the courage to hear it again. It is one of those works which admits of no compromise with either composer, pianist or listener, and will, I am sure, gain its friends as time grows on, and prove the inherent strength of the work.

Detailed discussion of it will get one nowhere. It has great technical difficulties, also spiritual ones, as I have just said. But its sincerity, its genuine worth, and impersonal beauty, will win more friends to it than can a few words in print. So have courage and pride in an American achievement—if so, the Griffes Sonata will be a banner in the cause of our national art.

CARL FISCHER LISTS

Among the most interesting new issues for the violin, we find the fourth part of Miss Bang's Violin Method, which is so highly endorsed by her teacher and friend, Leopold Auer. The work is of the utmost educational value—is clearly planned and carried out, and has a Spanish as well as English text to assist the student. The other three parts are already out, and there is but one more to complete a serious and worthy textbook on the study of the violin.

A new series, called the American Academic Series, No. 8, is the First Year of Piano Study, by Romaine Callender. It contains material for a thorough first year for the student, with good technical examples, instructive reading material, and a number of illustrative pieces which will please the beginner. The plan of the book is easy to follow, and in the hands of a good teacher will prove highly effective.

Another piano folio of real worth is the series of Oriental Dances by Bainbridge Crist. There are four, each one characteristic of some part of the Orient, as it is known to Western eyes and ears. Each is preceded by a few lines of Conrad Aiken, not so much illustrative of the music as of the mood in each. They are primarily mood-pictures, in dances, rhythms, and it is their pictorial sense which will carry them on to popularity. They should be well for small orchestra with native drums, such as Henry Kleibin brought back with him and has used in his Oriental sketches.

Dorothy Raegen Talbot, the delightful coloratura soprano, from Oakland, paid us a flying visit. It's, that is to say, Los Angeles, for it was not my good fortune to meet this gifted artist. Miss Talbot was the feature artist at yesterday morning's concert in the Gramman theatre. She won quickly the sympathy of her public with her rendition of the made scene from Lucia. Her voice is vibrant and sympathetic and its pure tones and flexibility were given full play. For encore, Madame Talbot sang Home Sweet Home very effectively. Miss Talbot's success was of such significant nature that we are expected to hear her in several return engagements.

Miss Elizabeth Simpson, the well known and successful pianist at Berkeley, who is spending her vacation in Southern California in auto trip with her sister. On July 11th Miss Simpson was in Santa Barbara and notified the Musical Review that she is enjoying her outing immensely.

If you are hunting for very difficult piano music, let me call your attention to two pieces of Houston Ray, which are on the Carl Fischer list, and recent publications. They are an arrangement of the Pledge of Massenet, and an original concert etude. They contain more of technical than of musical interest, and have been recorded by the composer for the Decca Art. To the pianist, in search of novelty, they may be of real worth. Of

far greater interest is the "Novelette" of Eugen Putnam, based on a folk-dance tune from South Carolina, with a good swinging rhythmic idea and a pianistic sense. It has a melodic as well as pianistic appeal. Better still, it shows that the American composer is beginning to do serious piano music for his audiences. Hurry up, we need all we can get that is good.

ITEMS OF TEACHING INTEREST

When a well-known musician of the standing of Charles W. Cadman writes teaching music for young pianists, it immediately assumes a first place on a reviewer's desk. These three attractive booklets, "Saturday in Town," "A Visit to Grandma" and "A Country Vacation," are series of pieces available for the second and third grades. They have, individually, attractive titles, an amusing title poems, and are musically valuable to the adolescent child. Mr. Cadman is a conscientious composer, and has furnished here just the right amount of musical diet a growing child demands. They are melodious, practical for the players, as well as sufficiently instructive to make them good for the teacher as well. I would not go as far as to say that Mr. Cadman is an American Mendelssohn, but these pieces supply a lack which heretofore the foreigner has always supplied.

SONATA FOR PIANO, BY MARION RALSTON

Ever so often a publisher does a brave and frequently uncommercial thing, when he issues a work of these dimensions. And when Mr. Summy issues one by a woman, let us add, none but the brave, and finish the quotations as we will. The sonata bears a dedication to Mrs. Edward MacDowell, the champion of the younger American creative artist, and that is but a just tribute to her personality. Perhaps the music was written in the quiet of the Peterboro woods. I do not know, but it is worthy of the Colony ideals, which, to those who know, means much. It has the conventional four movements, is in strict sonata form, and moderately difficult of performance. While it may not have the startling innovations of the Griffes sonata, it has more of the melodic sense, and is of more immediate appeal. It has charm, and a certain strength, which eliminates the thought of sex in discussing it. It fills a place in our music which has long been empty—a good and serious work, American in conception, by an American. It surely should make a wide appeal.

WALTER DAMROSCH FELLOWSHIP AWARDED

The competition held by the American Academy in Rome for the Walter Damrosch fellowship in musical composition has been won by Randall Thompson of Roxbury, Mass., and Winter Wadts received honorable mention.

Mr. Thompson was born in New York City in 1899. He was brought up in a musical atmosphere, and as a small boy was taught to sing by Howard Roe Wood, choirmaster at the Lawrenceville (N. J.) school, and was befriended by Francis Cuyler Van Dyck, the gifted organist of the school, whom he succeeded as organist at the age of fifteen. Later he entered Harvard University and was graduated in 1920 with high distinction in music. After graduation Mr. Thompson studied privately for a year with Ernest Bloch in New York, and this year he has been doing graduate work at Harvard for his master's degree in music.

Among his compositions, apart from many songs, choruses, ensemble and piano pieces, are a quintet for flute, clarinet, viola, cello and piano; septet for flute, clarinet, string quartet and piano; prelude for strings; four waltzes for two violins and piano; variations on "Indianola" for two pianos; "The Light of Stars" for mixed voices (four parts) a capella; piano sonata in G minor; "The Last Invocation," for mixed voices (six parts) a capella; "Pierrot and Colombine," a prelude for full orchestra.

The members of the jury were John Alden Carpenter, Walter Damrosch, Frederic A. Julliard, David Stanley Smith and Walter R. Spalding. All manuscripts were not the names of the composers, but pseudonyms. The real names were not disclosed until after the award.

The musical fellowship, which will be awarded every year, is for a term of three years, and provides an allowance of \$2000 a year, with free residence at the academy and opportunity to visit the various musical centers of Europe. Full information will be supplied upon request by the Secretary of the academy. By means of these fellowships the American Academy hopes to encourage the young musicians of America in the same way in which the famous Prix de Rome has aided in the development of many composers in the modern French school.

Mr. and Mrs. James C. Thompson announce the marriage of their daughter, Ann Dumas Thompson, to Hugh Neely McDowell to take place on Monday evening, July 24th, at 211 G street, Southwest Ardmore, Okla. Miss Thompson is one of the best known and most efficient pianists on the Pacific Coast. The young couple will be at home after August 10th, in Los Angeles. The Pacific Coast Musical Review extends to the bride and groom its heartiest congratulations and best wishes in which no doubt many of our readers join us.

Antoine de Vally, operatic tenor and director, announces the opening of his new studio at 2201 Scott street, corner Clay on July 15th, to facilitate the study of opera in combination with the Giulio Minetti Orchestra and to offer additional advantages to students of the vocal art.

THE WILLAMETTE VALLEY MUSIC FESTIVALS

The largest musical event ever produced in Willamette Valley, Oregon, was the first Willamette Valley Musical Festival held in Salem, May 26th and 27th. The fête was sponsored by Salem and Willamette Valley musicians and music lovers, with the idea of making the occasion an annual institution. The two events scheduled were the oratorio, "Creation," and the presentation of a group of thirteen living pictures.

The "Creation," directed by Dr. John R. Sites of Salem, included more than four hundred voices, many coming from Monmouth, Dalles and Albany to take part in the mammoth chorus, while solo parts were sung by leading Oregon musicians. The production was accompanied by the Salem Symphony Orchestra of forty pieces, of which Dr. Sites is director, and the piano accompanist was Mrs. William H. Burghardt, Jr., talented Salem woman.

Soloists were John Claire Montie of Portland, baritone, Raphael; Mrs. Jane Burns Albert of Portland, soprano, Gabriel; John W. Siefert of Eugene, University of Oregon, Uriel; Mrs. J. C. Landers of Monmouth, Eve; and Charles Coee, Salem, Adam. The oratorio was given only one night, and the auditorium was packed and many were turned away because of the lack of standing room.

On the second night of the festival thirteen of the world's greatest masterpieces were reproduced by living replicas, exact in every detail of costume setting, properties, color and lighting. Even the figures in the paintings were posed by persons who were the exact types. Some of the pictures which were considered best were: Titian's "Artist's Daughter," Gainsborough's "Blue Boy," "The Quest of the Holy Grail," and Lebrun's "Madam Lebrun and Daughter." Whistler's "Mother" was delightful, as also were "Children of Van Dyck."

In addition to paying all expenses of the festival, receipts were large enough to insure a sinking fund for next year's undertaking. The chorus before adjourning determined to give the "Messiah" under the direction of Dr. Sites, at Christmas time.

The Pacific Players, under the direction of Nathaniel Anderson, are rehearsing with animation and care for their sixth production, which is to be given July 28th, Friday evening, at Sorsosis Hall little theatre, 536 Sutter Street.

They are to give an original production of "The Boor," by Antea Tchekoff, the Russian writer of fine comedies. Mr. Anderson will play the title role in this piece. In "The Baby Carriage," by Bosworth Crocker, the well-known dancer, Winifred Buster, will again play a strong part.

Other players to appear are Paul Merrick, Dudley R. Douglas, Jane Seagrave and Mary Joss Jones.

The Clement Music School is being remodeled and will present an entirely new appearance at the beginning of the new term on August 14th. The management announces the inauguration of a new vocal department to be presided over by Miss Rena Lazelle of New York. Miss Lazelle is an excellent vocal artist and teacher and will add prestige to the already representative faculty of this well conducted educational institution. The remodeling will include additional studios and an assembly hall.

Miss Grace Ewing, contralto, will remain in California indefinitely making San Francisco her permanent home. Miss Ewing is an exceedingly refined vocal artist specializing in select concert programs including folk song recitals in costume, and her beautiful voice, combined with her inimitable interpretations, never fails to create an excellent impression among her hearers. Miss Ewing is now under the management of Miss Elizabeth Hoskins who may be addressed at 2221 Scott street or by telephone Fillmore 2821.

Wandzetta Fuller Biers, coloratura soprano, with Ewing Avery at the piano, gave a well chosen program at the Half Hour of Music in the Greek Theatre of the University of California, on Sunday afternoon, July 2d. A large audience was in attendance who enjoyed hearing the afternoon's musical event. The program was as follows: Old Samurai Prayer (Ross); Pentecost Cantata (Aria) (Bach); Selected Aria (Boito); La Serenata (Tosti); My Prayer (Hubert); Call of Radha (Ware); Two Roses (Gilberte); Spring Night (Gilberte); Sunlight in Your Eyes (Harling); The World Is Waiting for the Sunrise (Seitz).

Margaret Jarman Cheeseman gave the second of a series of musical afternoons on Sunday, July 9th. A delightful program was given by some of her advanced pupils. Mr. and Mrs. Andrew Byrne gave old Spanish songs with guitar accompaniment the remaining program numbers being: Mi chiamano Mimi from La Boheme (Puccini), Mrs. Josephine Welsh; I've Been Roaming (Old English), and Sylvellin (Sinding), Miss Sara Pollen; Ah! fors' e lui from Traviata (Verdi), The Blackbird's Song (Cyril Scott), Mrs. Emil Soethe, Mrs. Cheeseman is now occupying her new studio apartment at 640 Post street.

Laetitia Penn, the charming and gifted soprano soloist, sang for the Radio Broadcasting Station at the Emporium last Tuesday afternoon and created an excellent impression. Her ringing voice and intelligent interpretation was received with such cordiality by those who listened in that she was asked to sing an encore. Miss Penn was artistically accompanied by Miss Maud G. McFaul.

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| Deposits | 72,470,177.18 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,700,000.00 |
| Employees' Pension Fund | 385,984.61 |

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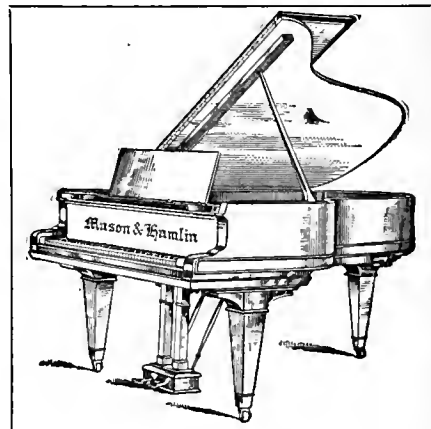
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 18

SAN FRANCISCO, SATURDAY, JULY 29, 1922.

PRICE 10 CENTS

SELBY C. OPPENHEIMER LOADED WITH HONORS AND ARTISTS

Wide-Awake Impresario Comes Home As Vice-President of the National Concert Managers' Association—Visited Principal American Cities as the Guest of Distinguished Leaders in America's Music Life—Announces the Visits of Brilliant Luminaries on the Musical Firmament Forecasting the Greatest Music Season the Pacific West Has Ever Enjoyed During 1922-1923

BY ALFRED METZGER

Selby C. Oppenheimer, Northern California's nationally known impresario, returned from an extended visit to New York and other eastern cities last Tuesday, coming as a fellow passenger with United States Senator Hiram Johnson on a belated Overland limited. Oppenheimer comes back to his home city loaded with honors, and with a trunkful of contracts for nearly two score of the foremost musical attractions in the world, and with a great fund of observations experienced in the eastern cities.

The young manager primarily visited the East to attend the meeting of the "National Concert Managers' Association" in St. Louis. Of this organization, he was made vice-president for the ensuing year, and has every hope of bringing the convention of the Association to San Francisco in the summer of 1923. The "National Concert Managers' Association" is comprised of all of the leading impresarios in the larger sections of the United States. Elizabeth Cueny of St. Louis is its president, and in its membership of seventy the highest ideals of artist presentation is included.

While at St. Louis Oppenheimer visited the Municipal Opera. Through the courtesy of its management the free run of the unusual staging in this mammoth open-air theatre was extended, and Oppenheimer waxed enthusiastic over the manner in which the St. Louisans support and produce their operatic performances.

In Chicago Oppenheimer was the special guest of Clark A. Shaw, general manager of the Chicago Opera Association, and of Louis Eckstein, the famous manager of Ravinia Park. Opera, as presented in the open air at Ravinia, is, according to Oppenheimer, one of the greatest assets to American music. "I heard a performance of 'La Boheme' in this charming theatre, which is situated in a tract of giant trees, which would bring credit to anything presented anywhere. The Ravinia company includes a number of California favorites, such as Queena Mario, Alice Gentle, Mario Chamlee, Ina Bourskaya, Orville Harold, Leon Rothier and others, with our old friend Papi the principal conductor. The stage at Ravinia is small as compared to the giant stage at St. Louis, but the operas are given with thorough completeness and with a splendid chorus and orchestra."

During his visit to the metropolis, Oppenheimer attended the Stadium concerts on a number of occasions, and was charmed with the excellent orchestra and fine programs given in the beautiful Lewisohn Stadium under the direction of Henry Hadley, who is regarded throughout the East as one of the leading American conductors.

"One of the most interesting of the score of theatrical performances that I witnessed," says Oppenheimer, "is Balieff's unique 'Chauve-Souris.' This strange performance, given entirely in Russian, is entirely different from anything we have ever before seen in this country. It consists merely of a series of vaudeville acts and stage pictures, but in its unique originality it makes a more potent appeal than anything I have ever seen before. I strongly urged Morris Gest, its American manager, to send the Balieff organization to California, and I believe after it finishes its run in New York he will listen to the call of the West, and whether he sends it here under my management or not, I will be satisfied, for I want our people to hear these Russians, who are proving such a sensation in New York City."

"Yes, I have a trunkful of contracts, not only for our season of 1922-23, but I have arranged for a number of other big events for the season to follow. Of greatest interest, perhaps, to our public is the sensational fact that Paderewski will play. I have the great Pole's personal promise and that of his manager that if he can remain in America long enough to spare the time for a transcontinental trip he will appear in San Francisco for at least one concert, and for this Paderewski will come under my management. He promised to cable me from Europe, as he apparently wanted to obtain a personal view of the European political situation before committing himself to too long a visit in this country. I feel sanguine, however, that Paderewski will come to San Francisco and Los Angeles, because he loves these two great California cities."

"Chaliapine, the great Russian, whom everybody in the East is talking about, and who is freely referred to as the greatest vocalist of the decade, will positively come to San Francisco. He will be in this city next February, and will appear at least once, and perhaps oftener, in San Francisco."

"For the first time in three years, Mischa Elman will return to the West. Elman returned to New York

while I was there, loaded with European honors and carrying with him a series of criticisms from such writers as Ernest Newman of London and his conferees, the like of which I have never seen. Elman is certainly, I had the pleasure of lunching with Elman tainly beloved throughout Europe, as he is in this and his charming sister, and he has promised many new program works for his concerts in the West."

"One of the most notable features of last year's music season in New York and Boston was the return of Calve. The famous contralto of other days has succeeded in what the prize fighters call 'a comeback,' and it would seem that she could give innumerable recitals in New York City." Calve will make a flying tour to the Coast and back in January, and Oppenheimer has succeeded in obtaining one concert for San Francisco, and, perhaps, one or two other appearances in Northern California by the great diva.

Rosa Raisa, whom everybody here learned to love during the last season of the Chicago Opera Company, will come here for concerts with her talented baritone husband, Giacomo Rimini, but it is very doubtful if San Francisco will be favored with an opera season by the Chicago company next spring. The Chicagoans, now



SELBY C. OPPENHEIMER
The Enterprising San Francisco Impresario Who Returned Home After An Extended Visit East and Announces the Greatest Musical Season San Francisco Has Ever Had

under the astute guidance of Samuel Insull, and his business manager, Clark A. Shaw, are scheduled for ten weeks in Boston, and this engagement will probably substitute for their western tour next year. The Chicagoans will return in 1924, however, this much may be certain.

Oppenheimer has finally completed arrangements to bring to the West the famous Ruth Draper. She is a unique woman, and it is said that no one has ever given so fascinating an entertainment as Miss Draper. She is what may be termed a chanteuse. Her work is not confined to music, and it is said that in three hours alone on a stage with nothing but a bare table, a glass of water, and a single back drop, she can create more happiness and entertainment than any other human being.

The Tony Sarg Marionettes in two new shows will return in the spring, and in January Oppenheimer will bring to the West the world-famous prize-winning Irish Band from Toronto, Canada. This organization has never toured before, and it is by special permission of the Canadian government that they are allowed to spend the time of two or three months in this country next season.

There will be no dearth of big names in Oppenheimer's list of artists next year. In addition to those already mentioned, the season will be distinguished by the appearance of Isadora Duncan, perhaps the most famous dancer in the world today, who is bringing with

her twenty-two little French dancing geniuses from her school at Bellevue, ranging in age from ten to seventeen years. Headed by the intrepid Isadora, these fascinating children are presenting programs of colossal beauty, and Oppenheimer has secured the organization for San Francisco and Oakland appearances.

In the prolific list of artists which the local manager announces are the following sopranos: Florence Easton of the Metropolitan Opera Company; the popular Florence Macbeth; Hulda Lashanska, said to be one of the most fascinating concert artists on the stage today; the beautiful May Peterson; Lenora Sparkes of the Metropolitan Opera Company, and Rosa Raisa. Then there is the possibility of the beloved Tetrassini giving at least one concert in San Francisco some time during the season, as the great coloratura will return for a very limited tour, and her New York management is urging her now to include San Francisco in her itinerary.

Contraltos and mezzo-sopranos in the Oppenheimer list are: Marguerite D'Alvarez, who will be here early and will probably be Oppenheimer's first artist of the season; the great Calve, and Carolina Lazzari, who will be well remembered here as a superb recitalist.

A long list of pianists includes: Josef Hofmann, the titanic master; Alfred Cortot, the distinguished Frenchman; Benno Moisevitich, the Russian tone poet; the two-piano combination of Guy Maier and Lee Pattison; the unique Elly Ney; the famous Artur Schnabel, who comes to the West for the first time; Mana-Zucca, the popular composer-pianist, and Guiomar Novaes, who is said to be the most wonderful personality at the piano today.

In the list of violinists, which is headed by Mischa Elman, will come Efrem Zimbalist, whom everybody loves and admires; Emil Telmányi, the young Hungarian, who created an immediate sensation in New York last year; Jacques Thibaud, the French genius, who will be heard in joint recitals with Cortot, and Toscha Seidl, Russia's latest giant of his instrument.

Edward Johnson, the idolized tenor of the Chicago Opera Company forces, and Theo Karle, popular tenor recitalist, are to be heard, and the baritones in the Oppenheimer list include the great bass-baritone, Chaliapine; the ever-popular Louis Graveure, and Royal Daddum, a newcomer, from whom Oppenheimer expects great things.

An unique attraction which will be heard here for the first time next season is the diminutive Mona Gondre. This charming French girl, who first obtained notice through her unique entertainments for the boys in the trenches, is regarded by eastern concert lovers as the most fascinating chanteuse since Yvette Guilbert. She will be accompanied by Elise Sorelle, who will assist her as harpist, as well as harp solos.

The Flonzaley Quartet is another perennially popular attraction that Oppenheimer will present to his people in the spring of 1923, and in all likelihood the Russian Opera Company, which was nothing short of a sensation here last season, will be reorganized on a firm financial footing, and will play a fortnight's engagement confined exclusively to Russian opera, under the Oppenheimer management.

During the season a number of important joint appearances with various artists who may happen to be in this section at the same time are now being planned. It is hoped to bring Moisevitich and Zimbalist together for a sonata program, and arrangements have been completed for Cortot and Thibaud to play together, at least twice, in San Francisco during their California visit.

The Oppenheimer activities were not restricted entirely to his attractions for the coming season, for during his stay in the metropolis he arranged for a number of stars for the 1923-24 season—Jeritza, the Metropolitan's sensational soprano, and Gigli, their great tenor; Galli-Curci; Tita Schipa; Jascha Heifetz; Anna Pavlowa; Martinelli; Ysaie; a combination of Bauer and Casals; Frieda Hempel; Josef Lhevinne; Anna Case and the popular Cherniavskys are already scheduled for California appearances during 1923-24.

Oppenheimer has selected a particularly attractive list of artists for the Alice Seckels Matinee Musicales, which will be repeated for their third year in the ballroom of the Hotel St. Francis during the coming season. This popular series will start on October 23rd with Florence Macbeth as its feature, and during the winter and spring Mona Gondre and Elise Sorelle, Emil Telmányi, Hulda Lashanska, Florence Easton and Guiomar Novaes will be heard in the intimate surroundings of the beautiful ballroom.

Miss Potter's series in Oakland will be as distinguished as any musical events in any city in this country. The Oakland impresario has arranged with Oppenheimer to present in the transbay city, Florence Macbeth, Guy Maier and Lee Pattison in two-piano recital; Isadora Duncan and her dancers; Mischa Elman, May Peterson, Edward Johnson and Guiomar Novaes.

During his visit to the East Oppenheimer attended a score of theatrical performances, and comes back enthusiastic over Frank Bacon's interpretation of "Lightnin' Bill Jones" in the great play that has carried Bacon for nearly five years.

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TWENTY-FIRST YEAR

VALUE OF THOROUGHNESS IN MUSIC

The Pacific Coast Musical Review is frequently criticised by representative musicians because of its leniency toward resident artists and artist-students. The contention is made that a music journal both from the standpoint of dignity and ethics should not consent to compromise with mediocrity, but should fearlessly and steadfastly espouse the truth and nothing but the truth. Of course this is all very nice, provided everyone of us would look upon the truth in the same light. Unfortunately what many of us consider the truth, others regard as an erroneous state of mind. And in many respects the impression made upon the auditor by an artist represents an individual taste which frequently differs according to the opinion or ideas of the person who listens. A professional musician be he pianist, violinist or vocalist, naturally looks upon a performer in an entirely different light than one who does not participate professionally in the musical life of the community. Sometimes an artist will be the worst kind of a critic, because he naturally must regard his own mode of expression as superior to any other, and consequently be unnecessarily severe with other artists.

Even in regard to impressions made by less experienced artists and artist-pupils it is not always fair to tell the unvarnished truth. Let us take a resident artist who prepares to give a concert and who undergoes the many trials and tribulations associated with such an event. At the time of the concert possibly something went wrong and the artist enters the stage in a nervous, worried condition that must necessarily exercise a certain influence upon his or her performance. Of course, there are many people naturally cruel and pitiless who would tell the truth on such occasions. But the Musical Review's policy is constructive, and we believe it to be of greater advantage to musical life and progress to try and find something good to say, instead of discouraging an artist to whom a little encouragement may just mean the difference between giving up a promising career or continuing it. And, by the way, we feel that it is far better to permit a half dozen students to follow a musical career who may not be absolutely suited to it, than to be the cause of ruining the chances of but one able student. For in the former case no harm is done by knowing a little music, while in the latter case it means

not only a personal disappointment, but quite a loss to the musical community.

No one can do much good in the long run by telling the unvarnished truth about everything. Because one's state of mind frequently has something to do as to what one may consider to be the truth or not. On the other hand the Pacific Coast Musical Review would like to see a greater percentage of efficiency among our music students and resident artists. It is possible that our lenient attitude may in some respects be to blame for some of the mediocrity that is being shown on our local concert platform. And we would like to see something done to increase the percentage of truly efficient resident artists and artist-students. The greatest cause for this indifference toward truly thorough artistic proficiency is the unnecessary exaggeration of a young student's talents by his or her friends and teachers. Frequently such friends and teachers say one thing to a student and when such student's back is turned they will say just the opposite. Now, such proceedings we regard absolutely inexcusable and more injurious to music in general than anything a paper like this can possibly do or say.

In the last analysis it is the teacher who is directly responsible for the efficiency and thoroughness of the student. Even though a student or parents insist to have an embryo artist directed upon the road to success by a short-cut, no self-respecting teacher should consent to such glaring misuse of his power. Either a teacher should insist upon giving a student the only possible foundation for a future career, or refuse to teach such student. And any teacher who is solely concerned with the financial aspect of musical education and places the happiness of a student as secondary to his making a living such teacher is incompetent and should not be permitted to teach. But as long as our social system does permit such teachers to mislead students, the Pacific Coast Musical Review does not wish to add to the misfortune of students or resident artists by presenting their shortcomings before the pitiless glare of the public and before the ridiculing eyes of rival teachers.

There is, like in all cases, a remedy for the predominating percentage of mediocrity among young artists and students. That remedy consists in enforcing a proper training of music teachers in the same manner as public school teachers and university professors, physicians and attorneys, who must be trained before they can practice. The fact that even among such trained professionals we find frequently an unexpectedly large percentage of mediocrity proves how necessary real training is, and that even among the preliminary training of physicians, teachers and attorneys there is still room for improvement of the percentage of efficiency. We believe that, notwithstanding the excellent work done in some of our public schools in connection with music, that in some instances children are required to study problems far above their mental comprehension. Until the simplest problems in musical education are thoroughly imbedded in the minds of a youthful student, he or she should not be permitted to advance toward something more intricate or complicated. We find that much is now being done in the direction of correct and thorough musical education by methods like the incomparable Progressive Series of Piano Lessons which, at least in one branch of music study, is working along the right lines.

The Pacific Coast Musical Review would like to see an organization founded which consists of teachers and artists who thoroughly believe in the establishment of absolute efficiency among the members of the profession as well as in the student body. Such an association would in the beginning be necessarily very limited in members, but because of its limitation it would be of an invaluable benefit to the community, for it could discuss and encourage movements the purpose of which would be a thorough improvement in professional ranks. Only incompetent people would need to fear such an organization. Resident artists and students would have reason to hail its advent with joy. For in reducing the ranks of

mediocrity it would increase the opportunities of resident concert artists and artist-students, all of whom suffer at present through the overcrowding of the field by incompetents.

The only reason why there is a prejudice against so-called "local" artists consists of the fact that so many incompetent and mediocre artists, through personal influence and unmitigated "gall," secure positions that should only belong to competent artists. And their appearance usually arouses the audiences to an attitude of resentment toward ALL "local" artists. After years of effort to increase the opportunities of truly proficient musicians in California, we find our course obstructed by friends and teachers of mediocre resident artists and students who persist in foisting upon managers and music clubs people who have no business to appear in public, because they have had neither the necessary experience nor training to occupy the concert or opera platform. If it were possible to once and for all rid the public concert platform of all mediocrity there would be ample opportunities left for all competent artists. However, the most we can do at any time is to reduce mediocrity to a minimum, and this can be done by the organization of a Pacific Coast Artists' Association which should be organized for the sole purpose of giving opportunities to resident artists and which should possess sufficient courage and prestige to fearlessly select the wheat from the chaff. While it should not be the business of such association to determine who is incompetent, it surely should be able to determine who is competent, and the very fact that an artist is selected by such an association, should once and for all decide his artistic standing in the community. Are there any music lovers, teachers or artists who will co-operate with the Pacific Coast Musical Review to establish such an association? If there are the editor promises to proceed with its organization without expecting any personal advantage from such association.

OVERESTIMATION OF LARGE CROWDS

No doubt many of the readers of the Pacific Coast Musical Review, specially our readers in Southern California, will be surprised to read the following extract from the Holly Leaves of Hollywood which appeared in an editorial article headed "Hollywood and the Bowl."

The Carmen performance in the bowl proves, what many of us have suspected all along, that the crowds that have attended the various events in the bowl in the past have been greatly over-estimated. Now, for the first time, we have an accurate count of the attendance, and it totals something less than 12,000. And we believe all unbiased observers will agree that the Carmen crowd was by far the largest that has ever been present at any event at the bowl. There was nothing to be gained at the start by all this exaggeration, that could only result, as now it has resulted, in disappointment. And from now on we can know the truth, as demonstrated by the ticket-takers. But the truth is big enough and fine enough to make Hollywood proud.

Now, this is the way to talk. The Pacific Coast Musical Review has repeatedly called attention to the misrepresentations in regard to large audiences prevalent in San Francisco and vicinity. We protested against the contention that the Greek Theatre held 10,000 people, because we knew it only could seat 6,200. We protested against the assertion that the Exposition Auditorium held from 15,000 to 20,000 people, because it could not possibly hold much more than nine or ten thousand when completely crowded, and only about five thousand when prepared for operatic purposes, possibly less. Nothing is gained by such contention and much may be lost.

Let us take the Hollywood Bowl for instance. Everyone had an idea that the natural amphitheatre seated 25,000 people. Those of us who attended the performance of Carmen noted that practically every seat was taken. The editor of the Pacific Coast Musical Review, basing his estimate upon the supposed truth of this statement, thought that there were about 20,000 in attendance, many, including some newspaper reporters, imagined there were 30,000. Anyhow, the hill-sides were so crowded with people that these estimates seemed not exaggerated. Of course, from the standpoint of advertisement, the impression that such a huge crowd assembled was quite

valuable, but something occurred that put an entirely new and unfavorable light upon this exaggerated attendance.

Immediately after the performance reports were circulated that, notwithstanding the big attendance, those backing the performance found themselves faced with a deficit of from ten to twelve thousand dollars. However, when one considered that 20,000 people attended who paid an average price of three dollars per ticket it was quite puzzling to understand how it was possible that there could be a deficit. For at the least possible estimate there should have been \$60,000 in the "house," and surely one production of Carmen, unless extravagance was simply criminal, could not cost so much, specially when it is contended that there was a deficit of \$12,000 making a total expense of \$72,000 for one performance.

Now, of course, with the seating capacity less than 12,000 and the attendance about 10,000, or possibly less, one can easily understand this deficit, for the estimated value of grading the Bowl and adding benches was about \$10,000, while the receipts must have been only between \$25,000 and \$30,000. Therefore we can understand that there should have been a deficit. But not so to people who were convinced that 20,000 attended. We trust that managers who try to make capital from claim exaggerated attendance at concerts or operatic performances will note in the future that there are two sides to such contentions. It may sound good to have the public believe that unusual masses of people attend musical performances, but the artists, who are paid average salaries, and the public, which is supposed to believe in stories of deficits, will wonder what became of all the money if so many people paid for their tickets. As is always the case it pays to tell the truth.

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Paul Steindorff, the distinguished orchestral and operatic conductor, will be guest conductor at the California Theatre for the regular Sunday morning concert on August 6th. A specially fine program is being planned for this occasion and it is certain that Mr. Steindorff's innumerable San Francisco friends will come en masse to do him honor on this occasion.

Warren D. Allen, organist of Stanford University, announces the following program to be given at the Memorial Church during the week beginning Sunday afternoon July 30th: Sunday and Tuesday afternoons—Largo from Xerxes (Handel); The Pilgrim's Progress (Ernest Anstin); Chant de berger (Shepherd's Song) (Georges Jacob); Toccata in C major (Edward D'Evay). Thursday afternoon—Sonata in D minor op. 42 (Alexander Guilmant); Ariel (after a reading of Shakespeare) (Joseph Bonnet); Funeral March and Seraphic Chant (Guilmant)—by request.

Jack Edward Hillman, the successful young California baritone, will give the Half Hour of Music at the Greek Theatre of the University of California in Berkeley on Sunday afternoon, August 6th. He will feature a group of excellent songs by Mrs. Mackay-Cantell which he declares some of the very finest compositions of this type written by any American composer.

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Miss Elizabeth Simpson, the noted California pedagogue and pianist, has returned from a delightful automobile trip through the South in company with her sister, Miss Emma L. Simpson, who is now in Berkeley for the rest of the summer. They first visited Los Angeles, then motored to Santa Barbara, spending some time in this charming place and from there went to Del Monte and report a happy and invigorating trip. Miss Simpson will reopen her Berkeley and San Francisco studios on August 1st, and is looking forward to a very busy and interesting season.

TWENTY-SECOND ANNIVERSARY EDITION

of the

PACIFIC COAST MUSICAL REVIEW

to be published

SATURDAY, SEPTEMBER 30th, 1922

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Young California Soprano Delights Audience With Aria
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Another successful artistic event has been added to the many Sunday morning concerts of the California Theatre when Gino Severi and the California Theatre Orchestra, assisted by Olive Richardes, the brilliant young California soprano soloist, gave the eleventh event of the season 1922 last Sunday morning in the presence of one of the largest audiences of the series. Leslie Harvey as usual contributed the prelude to the program in the form of an excellent organ solo which consisted this time of Beethoven's ever charming Minuet in G. The young organist gave this work a decidedly musically interpretation.

The orchestral portion of the program began with Lecoq's *Nuptiale d'une poupee*, a march of exceptionally inspiring rhythm and containing no little amount of humor. It was effectively played under the virile direction of Mr. Severi. Two delightful bits of melody and ensemble music were Scambati's *Vecchio Minuetto* and Pittrich's *Berceuse*, both numbers showing the elegance of the string sections of the orchestra. Mr. Severi and his musicians were specially impressive in the splendid rendition of one of the most comprehensive selections from Verdi's *Aida* we have ever heard. No wonder the audience gave orchestra and leader a great ovation at the conclusion of this number.

Olive Richardes, the exceptionally endowed young California soprano soloist, whose personality and artistry have made her specially popular wherever she has appeared, added to the musical value of the program by singing *Voi lo sapete* from Mascagni's *Cavalleria Rusticana*. Her ringing, clear and true soprano voice used with freedom and ease of execution earned her one of her greatest artistic victories, and one of the most enthusiastic receptions ever accorded a soloist at the California Theatre. The enthusiastic applause after the last notes had been sung was so prolonged and persistent that Miss Richardes gladly responded to two encores and duplicated her success with her audience. The young artist has every reason to feel proud of her achievement.

The concluding number on the program was Weber's ever enchanting *Oberon Overture*, a work of the rarest musical value. It was conducted and played with every

adherence to the finest artistic nuances and made an instantaneous impression upon the audience, for the applause at its finish was spontaneous and charged with real fervor. Mr. Severi and the California Theatre Orchestra continue to gain in public respect and admiration.

Sometime last week we visited the California Theatre during the evening and found the musical portion of the program specially interesting. A delightful selection from Johann Strauss' exquisite comic opera *The Bat* was interpreted with a vim and esprit that could not help but please everyone fond of genuine music. It received a hearty and universal measure of approval. The same was true of an excellent violin solo by Mr. Severi who takes frequent advantage of such opportunities to display his highly developed virtuoso talent. Another charming musical feature was a classic dance in colors to which music had been written and which makes one of the most artistic features we have ever witnessed in a motion picture theatre.

APPRECIATION FROM LOS ANGELES

Eva Frances Pike, President of the Los Angeles Music Teachers' Association Thanks Musical Review for Convention Report

The Pacific Coast Musical Review acknowledges with pleasure the following appreciation from Eva Frances Pike, president of the Los Angeles Music Teachers' Association:

Los Angeles, July 14, 1922.

My Dear Mr. Metzger:—

This letter is sent to specially express our gratitude to you and your management for the splendid space you gave the publicity of our recent convention of the Music Teachers of California in your last issue of the Pacific Coast Musical Review. It was most generous of you to give the entire front page. I find many bits of news at several other points. For all of this I here say we are appreciative. Thank you.

Yes, the Music Trades Association of Southern California is truly the big brother of all music teachers and specially of the Los Angeles Music Teachers' Association of which we are very proud. I am very glad you were so quick to observe this feature as you examined our convention program book recently. Personally I find much that is interesting and useful in every issue of the Pacific Coast Musical Review. I congratulate you that you have Mr. Ussher on your staff. Come to Los Angeles often, we like to see you here.

Cordially yours,
EVA FRANCES PIKE.

Under date of July 22nd, after receipt of the issue of July 15th, we received the following acknowledgment:

Evidently you richly deserve another letter from me. The last copy of your magazine is full of splendid reports of our Los Angeles musical doings and I for one want you to know that a fine spirit behind it is responsible. Thank you and those who co-operate with

you. It certainly heartens the people who work hard to see appreciation so here goes for Los Angeles and San Francisco prosperity and long life, growing continually better and broader.

Cordially yours,
EVA FRANCES PIKE.

Durini Vocal Studio gave its semi-annual recital on Wednesday evening, July 26th, at 1072 Ellis street. The pupils of the studio, assisted by Fay Milbar, pianist, and Mme. Lillian Slinkey-Durini, accompanist, gave the following program: Piano solo, Paderewski's *Rhapsody*, Fay Milbar; Mezzo soprano, *Giorni poveri vivea* (Verdi), Mrs. Fenetta Goldberg; Baritone, *Her Rose* (Whitney Coombs), Howard Peck; Lyric soprano, *The Wren* (Benedict), Alice Bradley; Dramatic tenor, *Lolita* (Buzzi-Pescia), Emilio Moore; Dramatic soprano, *Le Parlate D'Mor* (Gounod), Marian Marsiglia; Lyric tenor, *Bianca al par* (Meyerbeer), Louis Leimbach; Duet, soprano and baritone, *Wanderer's Night Song* (Rubinstein), Alice Bradley-Howard Peck; Dramatic soprano mezzo, *Ah! se tu dormi* (Nicola Vaccai), Mrs. Shirley Hoppin Porter; Piano solo, selected, Fay Milbar; Lyric soprano, *Vissi D'arte, Vissi D'amore* (Puccini), Alice Bradley; Dramatic soprano mezzo, *Liete Signor* (Meyerbeer), Mrs. Shirley Hoppin Porter; Duet, soprano and tenor, *Va' t'ho gia perdonata* (Gounod), Alice Bradley-Louis Leimbach.

John Baumgartner, the well known and thoroughly efficient violinist and orchestral player, will leave Germany on July 25th via Hamburg on the steamer *Reliance* and will be back in San Francisco early in August. Mr. Baumgartner went to Europe on business which he contracted to his satisfaction. He informs us that prices in Germany are continuously rising and many Americans who intended to remain for some months longer return as quickly as possible, and he was fortunate to secure passage at such an early date.

Ben Moore

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, July 24.—Whatever the reputation of this community as an opera-going public is—and it is not so bad as it would seem on the surface—Los Angeles does love good orchestral music. And, if the public does not play truant, the open-air symphony concerts at Hollywood Bowl should prove a success in every regard. Artistically they have been a success from the outset, thanks to Conductor Alfred Hertz. They will grow yet in that regard, in the measure as director and players reach that stage of "silent understanding" which characterizes the work of great orchestras. By that time minor weaknesses will have been overcome, as Mr. Hertz already has achieved astounding unity of phrasing in his orchestra. Perhaps the management will give him at least two, if possible, four more double-basses (if they can be found available) as this section appears lacking in tone volume.

Especially in open-air music the orchestra needs a great deal of sonority in the instruments of lower pitch. Conductor Hertz has realized this from the beginning, when he grouped his string instruments so that the cellos and basses are brought to the fore. By the way, he has grouped the strings in a complete half-circle, according to pitch.

Hertz literally "fathers" the individual instrumental sections, both in rehearsal and during the performance. He adapts tempo and phrasing, growing crescendos, imperceptibly almost, yet with decidedly happy effect to the particular playing quality of their instruments. As it were, Hertz blends his sections, or rather draws upon them with fine regard for the "physiology" of the instruments, if that expression may be applied here. In other words, he applies the score to the possibilities of best possible tone production as the individual instance may demand. After all, this must have been the intention of every composer who knew how to score his music for orchestra. Alas! it is not realized by every conductor. Thus Hertz, with absolute command of his scores, reveals an amazing faculty of making wonderfully flexible the phrasing of the entire ensemble, and, in turn, single sections or solo instruments. Yet there always prevails co-ordination, tonal interdependence so far as blending is concerned, and again a fundamental, colossal forcefulness in the momentous tutti-climaxes.

Alfred Hertz has succeeded in making the public come and to judge from Tuesday's concert, he is "keepin' 'em comin'," as it has been remarked by a cockney-accented voice from the crowd that filled four thousand or more seats, though the clouds seemed ripe to "unload." Not merely popular concerts, but "people's" concerts are these at the "Bowl," and it is the personality of the maestro, that big-hearted human who gives out of the fullness of his heart, controlled by an eminently musical mind. As an old adage has it, seemingly paradoxically, "A fraud, he, who does not give more than he has." Alfred Hertz does "give more than he has," because he gives himself to the utmost, "till it hurts." One needs not attend rehearsals to realize this. He gives himself up to music, to creative conducting, whether he does a light popular number or whether he delves into the pathological maze of Tchaikowsky or the harmonic mysticism of Wagner's "Tristan and Isolde."

Hertz never for a moment glosses over a phrase, however inconsequential it might be. His beat, even in lighter numbers, is charged as it were with a musical intensity and intensiveness which is all the more captivating as it finds equal expression in the airiest shading down to the subtlest pianissimo. Always, there is a musical glow, an inner warmth in his directing and its results, which has that immediate and deep appeal, making these concerts such a pronounced success. Hertz is not a daisie director, though he does hold the "stick" between three fingers. Rather is he an "al fresco" director, who, notwithstanding the minute detail he implies, rather uses the big line and the broadly tipped brush. His arms often move as if he were caressing, imploring his players, but these curves his hands describe leave an invisible high voltage current which becomes a source of inspiration, both to players and listeners.

Hertz is a conductor of tenderness and of passion. Always he is simple, due to just as he is on personal acquaintance. It is because of that simplicity, that unrestricted giving of his innermost, that there is a resonance meeting him from the orchestra, from his public, which Los Angeles I am saying without hesitation, has not experienced for a considerable period. It is for that reason I believe, that I have been asked repeatedly by music lovers, "If Hertz can make music as this, in circumstances none too easy, because of open-air conditions, with rehearsals, what music still more beautiful he be able to produce in a concert hall, where the conditions present still finer work, and where he can hold more ample rehearsals. We ought to be glad, at the Philharmonic Auditorium next season?" It is as much a question as also a request, and those "beauties" would do well not to overlook it.

Perhaps it is too early to be making suggestions. In any case, we might, at least, take the assurance that Alfred Hertz will resume his duties here next summer, both as director of symphony and of grand opera, in the open, at Hollywood Bowl. Hertz has not in vain been called to London twice in such capacity, the Metropolitan Opera House in New York has not without

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good reason retained him for thirteen years as one of the principal conductors.

That open-air opera can be made acoustically perfect at Hollywood Bowl is beyond question. The shortcomings experienced in this respect at the recent "Carmen" production are not those of the place, but due to stage arrangements. Now is the time to start a movement which would place Maestro Hertz at the head of an operatic movement which could do for the West what Gallo and Scotti are doing for the country in general, what the Metropolitan and the Chicago forces are doing for the East and eastern part of the Middle West.

Los Angeles and the "Bowl," with their unsurpassed climatic and acoustic conditions for outdoor productions, its railroad facilities, its growing fame as a music city, should become the generative center of such a movement which could be syndicated as it were, and thus linked up with most of the larger and smaller communities in the West. No operatic company will visit Los Angeles the coming season. Why? Because the cost of bringing a good company across the continent to the western states makes expenses and box-office fees so exorbitant that the financial net result discourages the promoters of eastern operatic companies to visit the coast.

Los Angeles could have several weeks' grand opera in the open, at Hollywood Bowl. Alfred Hertz, who was brought to America as a result of his fame as a Wagnerian conductor, could give us a cycle of Wagnerian music dramas, also several Gluck and Mozart operas, Beethoven's "Fidelio," to mention but a few works, which are sealed books as yet to the public and our music students here. A similar season could be held in the fall or spring at the Philharmonic Auditorium. With the exceptions for the principal soloists, most members of the entire personnel are already available on the coast. Such a move would mean to the music-dramatic art what the founding of the Philharmonic Orchestra by W. A. Clark, Jr., meant to orchestral music in the southwest.

Los Angeles alone cannot bear the burden for such an undertaking. That is why negotiations should be opened with the managers and civic bodies in every community of importance from Vancouver, B. C., in the north down to San Diego, from there east to El Paso, thence north to Denver, and northwest back to Vancouver, B. C. This periphery would also circumscribe a great circuit on which an all-year-round operatic organization could be launched to artistic and financial satisfaction. I am making this suggestion, without the knowledge of Maestro Hertz. I am making it, however, with the knowledge that there is a strong feeling in favor of such a project among men and women of means and influence. I know that leading managers on the coast are considering such a project. It can be done, for it has been done and is being done in England and in Germany, and under conditions not easier than here.

Opera-in-town clubs should be formed in every community wishing to become a link in this circuit. Chambers of Commerce should morally and FINANCIALLY (spelled and also to be underwritten in large letters) aim to support such an undertaking, for music is as much an advertising medium for their community as oranges, sunshine and olives. In no circumstances should the Pacific West Grand Opera Company, to "give the child a name," be a one-man business. It should be a community undertaking. Eventual profits should be used as sinking fund to buy equipment, to build auditoriums, to erect a great conservatory of music in the west, from where the future personnel of this company will graduate. Then will we have also American soloists, American conductors, opera in English and quality American composers.

Among the soloists at the Hollywood Bowl concerts, I will add briefly that Olga Steeb, pianist, and Henry Svodrotsky, concert master of the orchestra, were heard with brilliant success. To Ilya Bronson, solo cellist of the orchestra, fell the ungrateful duty of substituting at short notice for Richard Buhlig, who was

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to have played the Schumann concerto. Bronson gave the Kol Nidrei with all that specific appeal this historic chant possesses. He was warmly applauded.

In view of my general remarks about the concerts at the Hollywood Bowl, I will say but a few words about the programs, and do so next week. Readers of this paper will by this time know of Mr. Hertz as a superlative Tchaikowsky interpreter. His Schubert Unfinished Symphony was of a profundity in sentiment and so lovely as we have heard it rarely before. His tempi seem slower than frequently adapted. On the other hand, he takes the Tannhauser Overture with more animation than presented here as a rule. His Pilgrim's march and his brass section, specially in the climax, sounded gorgeously rich, and yet by no means overpowering, for the string players drew an astounding fullness of tone. By this time Liszt's Les Preludes, too, had gained in musical fortitude. Hence we are looking forward to Friday's evening's Wagner program. Mme. Spottte will be the soloist in the five songs by Wagner, which have not been sung here in recent years.

At the California Theatre—No better name than A Feast of Rhythm could have been chosen by Conductor Elinor for this week's daily triple programs at the California Theatre. Elinor's conception and performance of the difficult Capriccio Italien by Tchaikowsky was of rousing appeal. The orchestra gave it a strong reading, with a rhythmic vehemence and richness of tone color which electrified the audience who crowded every seat in the house. The effectiveness of nuancing showed that Elinor and his orchestra have not only grown closer together, but also attained a degree of versatility which should encourage them to maintain such high standard of selections. French delicacy of rhythm found a dainty portrayal which in itself not only by way of contrast made no uncertain impression on the listeners. Syncopation de luxe closed the concert with Zemecnick's Romany Love, to which Elinor has added a clever orchestration.

BY WAY OF CORRECTION

Although being in Los Angeles during the convention of the Music Teachers' Association of California, the editor found it impossible to be present at all events, and so he had to depend for some of his information upon others who either were present themselves or inquired about the proceedings from those in charge. Among other information imparted to the editor was a report that Mrs. Nicholson of Oakland was unable to preside at the voice round table on account of indisposition. Evidently this information was based upon a misunderstanding for we received the following correction from Eva Frances Pike, president of the Los Angeles Music Teachers' Association, early this week:

"In the fine convention report mention is made that Mrs. Carroll Nicholson did not preside over the voice round table, because of indisposition. She was very much alive at the round table and not only presided, but gave a strong talk herself."

The Pacific Coast Musical Review tries to be as accurate as possible, but occasionally errors will creep into its columns, and on such occasions we are always pleased to make corrections when our attention is called to the same.

Evelyn Sresovich Ware, the well known San Francisco piano instructor, is spending her vacation in the famous Yosemite Valley and is taking in other places of interest in that part of California. She will return with renewed vigor to prepare for one of her elaborate and enjoyable pupil's recitals.

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GRACE NORTHRUP TO GIVE CONCERT

Grace Northrup, the nationally known California soprano, who is visiting San Francisco this summer, will give a concert prior to her return to New York in the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, August 15th. Inasmuch as many of our singers and students are interested in this event Miss Northrup has selected a specially representative program of a varied artistic nature and on it will be represented the old as well as new school of vocal literature. Miss Northrup has selected as accompanist Ben Moore, one of the ablest pianists and accompanists in the far West, who undoubtedly will add prestige to this event. During her visit here Miss Northrup has appeared with unequalled success as soloist with the Orpheus Club of Oakland, the Loring Club of San Francisco and also as the soprano soloist with the presentation of the Messiah at the Oakland Auditorium under the direction of Wallace A. Sabin. On July 4th Miss Northrup sang in Santa Cruz while during Shrine week she appeared at a concert given in honor of the distinguished visitors at the Bohemian Club. In every instance Miss Northrup made an excellent impression constantly adding to her large array of artistic admirers. In addition to her numerous concert engagements Miss Northrup also taught a large class of pupils and she surely has been kept very busy from the time she arrived and will continue to be so until the date of her departure. Tickets for Miss Northrup's concert at the St. Francis Hotel on August 15th are for sale at the various music stores.

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EUROPEAN CONDITIONS DESCRIBED BY SAN FRANCISCO

B. A. Schloh Tells About Predominance of Cafes in Holland and Belgium—New Operas in Paris and Berlin—Public's Taste for Ultra-Modern Music—Contrast of Fashion Between Paris and Berlin—Paris Orchestras Superior to Any Other—Flori Gough of San Francisco Honor Pupil at Paris Conservatory

(Special Correspondence to Musical Review)

Berlin, Germany, July 2, 1922.

My Dear Mr. Metzger:—

Well, here I am in Berlin, after a beautiful trip from San Francisco. We landed in Rotterdam and from there I left for the Hague and Amsterdam, all picturesque and old fashioned towns wherein the Cafe life is specially noticeable. In Rotterdam I counted within five blocks not less than twenty-one cafes and all of them employed orchestras. In Amsterdam I visited an exceptionally large cafe with two orchestras of fourteen men each. From there I went to Brussels and attended the opera where *Le Jongleur de Notre Dame* was presented. The orchestra was excellent, but the singers were very mediocre. In Brussels, too, the people seem to live in cafes, drinking from early morning until late at night, and I hardly saw anyone eat.

From Brussels I went to Paris where I stayed twelve days seeing the sights and attending the more important musical events. Living is very high in the French metropolis, but not as high as in Holland. I attended the Opera National and witnessed a performance of *Le Matyre de Saint-Sebastien*, words by D'Annunzio and music by Debussy. This work was advertised as Opera with the Russian Ballet, but it proved to be neither opera nor ballet. It is a beautiful poem set to music, with no solo singing and but very little chorus. The music belongs to the descriptive school and is exceedingly beautiful, while the scenic effects, with their artistic coloring, are truly wonderful. The orchestra is the finest I have ever heard and consists of one hundred men. Specially noteworthy is the flute, oboe and cornet. The leading role was interpreted by Mme. Rubinstein, whom I consider the foremost actress before the public today. Although not prepossessing in personal appearance, Mme. Rubinstein—tall and slender—impresses by her graceful pose and deportment which exhibits a certain element of classicism.

At my hotel I met Mr. and Mrs. Hoest, who are members of the Dennis Company and are spending their vacation in Paris. We went to the Folies Bergere, where we witnessed a very risqué performance, and where we listened to what they call a jazz orchestra with fourteen brass and ten string instruments. I also met Miss Flori Gough of San Francisco, a former cello pupil of Stanislas Bem. She was admitted to the Paris National Conservatory, where she is now competing for the first prize. Among forty-three pupils only seven passed the examination which is creditable to Miss Gough as well as to Mr. Bem. The teachers for cello at the Conservatory are: Jules Loeh and Andre Hekking and the piano teachers include: Alfred Cortot and Isidore Phillips. It is rather difficult to attend to business in Paris as all stores are closed between twelve and two o'clock at noon. I spent two whole days at Durand's selecting music.

Arrived in Berlin on July 1st, visited the State Opera House and witnessed *Palestrina* by Pfitzner. The music is very modern, the singing excellent and orchestra only passably good, not as artistic as that in Paris. The opera is very tedious, the first act lasting an hour and fifty minutes and the soloists occupy the stage for long periods at a time. The music consists of brief themes frequently repeated in the orchestra which consists of eighty men. I doubt very much whether this opera would be liked in America, although they think a great deal of it here in Berlin. The house was completely

sold out. I occupied the highest priced seat which cost 260 marks (\$80).

On July 2d I went to the German Opera House and heard Die Meistersinger, also given before a sold-out house containing 3500 seats. The orchestra of seventy men was very good and the performance and scenic equipment beautiful and elaborate. The highest price was 30 cents in American money. One can not help but note the striking contrast in clothes between Paris and Berlin. At the former city everybody dresses in the highest of fashion. All men are in full dress while the ladies wear expensive gowns. In Berlin, however, only a few foreigners dress in style while the German ladies appear in woolen or linen dresses while the men wear their business suits.

While in Paris I heard a Benedictus at the church of St. Sulpice on a Sunday afternoon at four o'clock. There was a procession of 150 priests and 500 children all chanting the Benedictus together with a large choir. The famous organist Widor presided at the organ. Next week I intend to visit Leipsic and Hamburg, where I expect to purchase some novelties in the music line, and then I will hurry home as I am very homesick for San Francisco. Please give my best regards to my friends. Hoping to see you soon I remain

Yours

B. A. SCHLOH.

HOLLYWOOD PLEASSED WITH HERTZ CONCERTS

Holly Leaves, a Periodical Published in Hollywood, Enthusiastically Endorses the Open-Air Symphony Concerts at the Bowl

The following interesting review from the pen of Harriett Day in Holly Leaves of July 15th, will be read with pleasure by Alfred Hertz' many enthusiastic admirers in San Francisco:

"Wonderful"—"Exquisite"—"The most beautiful thing I ever heard"—"I didn't dream music could be so entrancing." These were among the many sincere exclamations heard on all sides following the initial concert by Los Angeles Philharmonic Symphony Orchestra in the Hollywood Bowl Tuesday evening. It was a triumphal occasion in every respect, enjoyed to the utmost by famed artist-musicians, by music lovers, students and the public at large, including the "common people," those without technical appreciation of the art, especially that form of musical art, the symphony, which has been called the highest.

The orchestra was both a revelation and a surprise to the fine, big crowd in attendance. It seemed "unqualified perfection" as one patron said. Conductor Alfred Hertz proved himself every whit the great conductor he has been acclaimed and his work with Los Angeles Orchestra is another monument to his great and inspired genius. But each individual artist in the aggregation is to be honored in the highest degree, for the ensembles were faultless. The slightest false tone, the least discord, could have been heard in the great natural amphitheater, so faultlessly was the music carried on the air, even to the finest pianissimo, with its velvety softness.

Congratulations without number were showered upon Conductor Hertz and his musicians after the concert, and upon those who have worked with unceasing ardor and zeal to make the summer orchestral season possible. Among those who grasped the hand of F. W. Blanchard, president of the Bowl Association, was Dr. Bruce Gordon Kingsley, eminent organist and composer, who exclaimed: "You are a public benefactor. This is the greatest thing that has ever struck Los Angeles. It is marvelous work in a wonderful place." Madame Lili Peterschnikoff, internationally known violinist, declared: "I really believe this is the greatest orchestra in the United States," while Madame Cornelia-Rider-Possart, known in Europe as well as America as a master pianiste, said: "It is so wonderful, so beautiful, that I have hardly words to express my sentiments." Hugo Kirchhofer, whose achievements and work are so well known, far and wide, exclaimed emphatically: "I never had anything in a musical line give me such a thrill. It gave me a deeper appreciation of music and the concert showed so clearly what good music really is."

Mr. Edison Strohbridge, business manager of the orchestra, was so enthusiastic over the success of the

first concert that he cabled Walter Henry Rothwell in Europe of the brilliant opening of the season. He declares that it means that Hollywood Bowl is to be the musical capitol of America within ten years. Almost overwhelmed with congratulations was Mrs. J. J. Carter, whom David Bruno Ussher, musical critic, has called the "Musical godmother of Hollywood." Mrs. Carter says it is a dream come true, to give the people the highest, musically and artistically, at popular prices. It has been her vision for a long time, for the Bowl in particular and only now does she begin to realize fully just how big a thing it is and what these concerts mean.

The opening number was the overture "Rienzi" by Wagner, and before the selection was finished, the applause broke and swelled into one great volume. Conductor Hertz was obliged to acknowledge the ovation, and as the plaudits continued, the musicians rose and bowed with evident pleasure. The motionless crowd then heard the Tchaikowsky Symphony in E minor, and after that came, in lifting contrast, Hungarian Dances by Brahms. It captivated the people, who responded with unmistakable spontaneity.

Informal visiting was enjoyed through a brief intermission. The second half of the concert included the Peer Gynt Suite No. 1, by Grieg. Morning was the first theme, followed by Ase's Death. Anitra's Dance, the last one being in the Hall of the Mountain King. All were beautiful, but the last one appealed particularly to the sentiment and imagination of many, because of the natural setting. It was immediately following the last selection that the moon came over the top of the hills and added a tinge of romance to the whole scene and musical motif. Two numbers by the popular composer, Kreisler, were given—Liebesleid (Love's Sorrow) and Liebesfreud (Love's Joy) and the interpretations were truly beautiful and exquisite. The overture from William Tell (Rossini) was a sublime climax. It swept along in magnificent ensemble and with consummate artistic interpretation in a way that almost made one hold the breath. A storm of applause broke and continued until more than one curtain call was acknowledged by the conductor. Not a person in the vast audience made the slightest move to leave before the last note died away.

"The first citizen of California," Gov. Wm. D. Stephens, was the honored guest of the evening. Gov. Stephens was presented prior to the concert by Mr. Blanchard, and he made a very felicitous speech, complimenting in the highest terms Hollywood for securing the orchestra, and for the enviable fame which has already gone broadcast by reason of the Community Chorus, the Pilgrimage Play, and more recently through the production of "Carmen." Gov. Stephens declared the symphony concerts will add greatly to fame of Hollywood and the Bowl, which he said is a place second to none in the United States, and perhaps in the whole world. Mayor Cryer of Los Angeles made another complimentary speech, at close of which he introduced Mr. Hertz, who was greeted with great applause.

The first soloist of the series was heard at the second concert last evening. This was the brilliant, world-famous pianiste, Olga Steeb, "daughter of the community," who was tendered an ovation seldom given to anyone. As Friday was observed by the French in celebration of the fall of the Bastille, from which dated the rise of the French republic, it was fitting that a French program should be given. Miss Steeb's magnificent offering was the G Minor Concerto by Saint-Saens. The orchestra selections included the overture *Fra Diavolo* (Auber); *L'Arlesienne* Suite, No. 1 (Bizet); Ballet Suite, *Coppelia* (Delibes). The interpretations were on the same plane of perfection as the opening concert, and enthusiasm marked the whole performance.

The stage for the orchestra has an attractive setting, with a handsome cloth of gold for canopy and background of paneled wood. At either side are two tall, rose-red urns, made especially for the Bowl, and these stand in the midst of greenery. Special lighting of the Bowl and stage adds effectively to the illumination.

WALDROP'S SUMMER ORGAN RECITALS

Uda Waldrop, the California organist and composer, will give the last but one of his summer recitals at the Exposition Auditorium this Sunday afternoon at three o'clock. These recitals, which are given under the auspices of the Auditorium Committee of the Board of Supervisors, have proven very successful and numerically large and well pleased audiences have been the rule. The programs are made up of selections best calculated to show the varied resources of the great municipal organ, one of the largest and finest in the world, and admission is free, with everybody invited and no reserved seats. Following is the program for this Sunday's recital: Star Spangled Banner; Sonata No. 2 (Mendelssohn); The Old Refrain (by request) (Kreisler); Improvisation (Waldrop); Minuet (Boccherini); Largo from the "New World" Symphony (Dvorak).

Rosa Ponsella, the young prima donna soprano of the Metropolitan Opera Company in a recent interview with a representative of one of the leading musical journals in the East, expressed her elation over the fact that she has been booked for her first tour of the Pacific Coast immediately after the close of the Metropolitan's season in New York next April. A reigning favorite in the New England States where she was born, Miss Ponsella has hitherto confined most of her concert work outside of the opera seasons to that territory with occasional jaunts toward the West as far as Kansas City and some Texas points, but during the month of May she will be heard in a series of recitals now being arranged in a number of Coast cities.

Our Artists' Page

Every resident artist is interested in securing as many concert engagements as possible. There are only a limited number of such engagements to be had. There are ten times as many artists seeking such opportunities as there are vacancies. On our Artists' Page there is only room for EIGHTEEN names. Since there is a demand for many more than eighteen artists, it stands to reason that the chances for securing engagements are greater than resorting to other means.

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LARGE CROWDS ADMIRE WANG

Oakland Auditorium Theatre Houses Capacity Audiences During Hartman-Steindorff Production of the Old Favorite Comic Opera Wang

BY ALFRED METZGER

The bright melodies and the colorful scenes, interspersed with merry moments, form the spotlights that constitute the exemplary entertainment embodied in the ever-popular comic opera Wang now being presented at the Auditorium Opera House in Oakland by Ferris Hartman and Paul Steindorff. We advisedly say "popular," for throughout this week large audiences have been visiting the theatre and expressed their pleasure and gratification by insistent demands for encores and hearty laughter at the various comical situations that abound throughout the presentation of the action. Evidently fine, healthy humor never stales, and pretty, well-rounded melodies always appeal to the taste of the best class of theatre-goers.

The productions now being presented in Oakland by Messrs. Hartman and Steindorff are prepared to please the eye

but looks too handsome for the part. John Van, as the Lieutenant adds considerably to the vocal as well as histrionic share of the production; while Hazel Van Haltren, as Marie, both in appearance and acting, meet the requirements of the part. Paul Hartman, in the dusky role of the Senegambian elephant keeper, presents many evidences of natural humor, and creates considerable merriment in a minor part that usually does not stand out prominently.

The audience shows special interest in the children's scene wherein Ferris Hartman and four or five youthful assistants make merry with a lilting baby song. Ferris Hartman, Jr., as the messenger boy, adds to the pride of the family by getting all the laughs contained in the brief but "slangy" part. Paul Steindorff and the excellent orchestra add their share to the success of the production.

Beginning next Monday, the Hartman-Steindorff company will present that fine old comic opera classic, The Chimes of Normandy, which never fails to please any one truly fond of the best of entertainment.

Charles Wakefield Cadman had what he feels is the most touching tribute paid



FRANK MOSS

The Brilliant California Pianist Who will Give the First of a Series of Three Evening Concerts at Kohler & Chase Hall, on Tuesday Evening, August 1st

as well as the ear. Scenery and costumes are new, and the performance proceeds without any unnecessary delays. Specially noteworthy are the short intermissions, which are in sharp contrast to the habit of visiting companies who do not hesitate to let their audiences wait from twenty minutes to half an hour, causing thereby restlessness and nervousness, which must affect the attitude of any spectator toward the performers.

The role of Wang has always been one of Ferris Hartman's most effective vehicles for the revelation of his special humor and histrionic ability. The intervening years have not dampened his ardor. He is as droll and active in the part as ever, and he succeeds in eliciting the proportion of laughs he ever did. Incidentally, we may add that he is as nimble on his feet as he ever was, and his graceful dances are not the least attractive features of his performance. Lillian Faulkes Glaser, who impersonates the Japanese crown prince, has frequent chances to display her fine vocal powers, and her personal charm is emphasized by the neat, boyish character which she endows with a certain element of refinement and style. Edna Malone, as Gillette, is very chic and "cute," singing and acting her role with youthful freshness and vivacity. Rafael Brunetto succeeds in extracting considerable fun from the buffo part of Col. Fracasse, enacting the tipsy scene with fine realism, notwithstanding the dry state of the country. Nona Campbell, in the role of the widow, sings with her usual effectiveness, both as to voice and interpretation,

to him by a young lady, Miss Elaine Anderson of Los Angeles, who has written a poem, dedicated to him after hearing his recent recital at the University Club, when he presented a program of his own compositions assisted by Margaret Messer Morris, soprano. The poem which was published in the Los Angeles Times is as follows:

To you within, whose heart dost lie,
Sweet songs of waters and blue sky,
Of autumn's glory, Spring's rebirth,
The beauties and the joys of earth;
Who through your genius hands can bring,
Their message like a human thing,
In rippling chords of melody
Or notes of throbbing ecstasy;
You speak the souls of races dumb,
In living notes their stories come,
And painted by your music's brush,
We sense the dawn and hear the thrush.

Sing on—the old world needs your song,
Through love, and joy, the heart grows strong,
Your songs are those that cannot die
While hearts are young and hopes are high,
Joy, sorrow, passion, pain and mirth,
You touch the heart-strings of the earth.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE CAUSES OF FAILURE

Singing, by its very nature, unlike painting, literature and other works of art, must be judged on the instant, but, bad or good, there can be no doubt of the effect that singing has upon an audience. The emotional reactions set up by the work of a singer are the criteria by which such work must be judged. Audiences, however, differ as do singers, and there are instances where the personality is allowed to unduly influence the manner in which the work of the singer is received. In singing, the spontaneous expression of the personality is as unaffected as the most conversational phrase; and, beyond this, according to the canons of the concert platform, the personality of the singer should not be permitted to intrude. A mistaken idea of the function of the singer in this respect is a very prolific cause of unsuccessful singing; regarded as a medium for display of the personality through the exploitation of a voice, singing can never come into its own, or shed lustre upon the singer. The importance attached to simplicity by the greatest artists is often overlooked by the ambitious student, but it is an open door to effective correction.

It is only natural that those who have been thrilled by singing should aspire to similar expression themselves, especially when one considers the financial rewards enjoyed by great artists, and right here is another cause of failure, for the singer who takes up the work with the idea of turning it to immediate gain, often finds an opportunity of earning money with his voice long before he has any authoritative idea of what it means to sing.

Before the study of singing includes professional ambition in its scope, it should be regarded as a cultural means of intellectual development, and until common sense indicates such possibilities, there should be no departing from this as a general principle. Thus only can the student realize his ambitions. Many there be who teach (?) singing, whose methods closely—nay, slavishly—follow those of the quack and the charlatan in that they promise impossible results, and if P. T. Barnum was right, then there many be some justification for such practices, but at the same time the sincere student finds not what he seeks in such methods.

The possessor of a good voice, able to earn actual money, is usually unimpressed with the need for serious study, but invariably such an one adds another to the list of unsuccessful singers, even though for a time he may be able to turn such ability to account. When singing is a trade, with miserable trade aims and trade tricks, it can never fulfill its highest mission. If you would take up singing, take it up for itself, and allow time leavened with hard work to tell you if it shall be your life work. As a profession, it should be a serious and elevating one, but the ranks—like all other professions—are thronged with incompetent aspirants without seriousness of aim, and in many cases without the faculties demanded by their work.

The sincere student, with proper guidance, soon finds the truth, and uses it as the only means by which to reach the goal of success, and it is in this connection that it is hoped that these articles may furnish food for thought and so enable the young idea to avoid misdirection of the energies, and lead to a more rational attitude toward a beautiful, albeit a simple, art, which is too often regarded as mysterious and extraordinary.

A frank scrutiny of the causes of failure is likely to indicate the conditions pertaining to success. The fleeting glimpse one may catch of a sincere expression is regarded as too trivial for notice; so simple that it could not possibly have any bearing upon so supposedly subtle an art as singing; sincerity of expression, however, which is a most potential source of strength in singing as in everything else, only finds itself through the simplest usages. The ultimate victory may be obscured but sincerity of expression will be found to be the safest plan of approach, and, in inverse ratio, failure will attend the efforts of those who neglect this great principle.

The author has written many articles upon just how to do certain things, but it seems that a more urgent need is a series of talks leading to an understanding of the principles underlying all artistic expression, and which will guide the inquiring mind into channels likely to reveal undiscovered powers and conditions through which these powers may be best applied.

Meticulousness and diction are two of the most potential sources of excellence, but even these are left out of the present series, suffice to say that without musicianship and diction, mediocrity—which is failure—will mark the limitations of the singer.

(The next article will also treat of the causes of failure.)

KRUGER CONCERT ATTRACTS LARGE AUDIENCE

One of the most finished and charming concerts of the season was given by George Kruger at the Sequoia Club on Thursday, July 20th, and it is seldom that any pianist appearing after the end of a season creates such an amount of attention and enthusiasm as did Mr. Kruger on this occasion from an audience that filled every seat in the hall.

Mr. Kruger chose for his interpretation Ballade op. 47 by Chopin, Etude de Concert by Backer-Groendahl, Marche Militaire by Schubert-Fausig and Romance by Lischitzky, added as an encore in response to the thunderous applause following each number. Mr. Kruger's renown as a pianist has been well merited. He is one of the few men who has not acquired any detracting mannerisms, and when he plays he does so with a soulful



MISS EDNA LINKOWSKI

The Gifted Pianist and Artist-Student of Geo. Kruger Who Scored a Triumph at Mr. Kruger's Recent Concert in Sequoia Club Hall

pathos and magnetism, which is at once delightfully attractive and carries the listener along in breathless anxiety, lest a note will be missed of the composition being played.

Miss Ernestine Littlejohn, mezzo soprano, contributed to the program some charming songs by Tschalkowsky Nur wer die Sehnsucht kennt, Santa Lucia by an Italian composer, a French song by B. Hahn, Melisande by Lohr, Homing by Del Riego and Hindu Slumber Song by Ware. Her voice is of agreeable, well-rounded quality, tinged with a genuine soprano timbre, bell-like in its upper register and of telling dramatic coloring in the middle and lower ranges. The charm of her voice, used at all times with utmost skill, is heightened through her interpretative artistry, and clarity of diction, which enable her to infuse her performance with a very considerable amount of distinction and emotional power.

Miss Edna Linkowski, an artist student of Mr. Kruger, opened the program with the Mendelssohn concerto in G minor, Mr. Kruger being at the second piano, and she also played a Scherzo by Mendelssohn and the Andante Finale from Lucia di Lammermoore for the left hand by Leschetitzky. Miss Linkowski exhibited excellent qualities as a pianist. Her playing was marked by unusual poise, clarity and brilliance, combined with a high degree of technical finish, fine poetic feeling, and musical intelligence.

Norman Smith, another artist-pupil of George Kruger, and one who has received continued public attention ever since he was six years of age, played a group of solos by Chopin, Lavallee and Mendelssohn with a finish and a grasp of understanding that was truly astonishing. He had to give encore after encore, as the audience kept on applauding and wanted to hear more of this remarkable boy-artist.

CHAMBER MUSIC AN EDUCATIONAL FACTOR

One of the leading Denver daily papers, in commenting upon the fact that the concerts of the Saslavsky Chamber Music Society of Colorado are exempt from war tax, published the following editorial article:

On the program of the Saslavsky Chamber Music Society of Colorado, that had its first concert of the season at the close of the week at the Brown, it is noted as an educational institution, entitled to governmental favor. This is as it should be. The concerts are educational beyond question, and they are not primarily for profit. Chamber music is the quintessence of the art. It is the most delicate, refined and perfect branch of the art. It permits of such exquisite shadings and nuances. There is nothing to distract the attention from the melodic outlines of the composer's work. No multitude of rhythmic figures to require a complete concentration on the part of the auditor. The music lover is free to listen and let his or her mind weave its fantasies—this is a perquisite belonging to music which the other arts do not permit. Each instrument in this form of music carries along with it a "silver thread of melody," each has its share in the pattern. Chamber music is an educational influence upon all who love music. The musician never tires of it; composers have loved to write it.

But—and it is a great big but—the instrumentalists must be artists of the first order—cameo-cutters. They must work as one; they must learn and appreciate subjection to the ensemble. It is most fortunate for Denver music lovers that the Saslavsky players fulfill in all respects the requirements set forth. In the highest sense they are artists in love with their art, and each one knows intuitively the moods and tensions of the other. They come yearly from long distances to meet in the city and steep their souls in the harmonies they love. Saslavsky and De Voto—what a pair of artists! Aided by a master cellist, they give expression to the soul of the composer—the firm but brooding chords of Schumann, the elfin music of Grieg, so reminiscent of his country; the exquisite tapestries of Saint-Saëns, the majesty of Beethoven. All glory to them!

THREE INTIMATE EVENING PROGRAMS

Unusual interest is being manifested in the first of the three intimate evening concerts (Trois Soirees Intimes) which are being given by Frank Moss, the excellent California pianist, assisted by prominent soloists, among which Dorothy Pasmore, violoncellist, is the first to appear. The first program will take place at Kohler & Chase Hall, 26 O'Farrell street, on Tuesday evening, August 1st, and nothing has been left undone to make this event interesting and instructive from a strictly artistic standpoint. The opening number of the program will be Bach's Chromatic Fantasia and Fugue and those who have heard Mr. Moss in the past will be able to realize that he will give a performance enjoyable to hear.

The second number on the program will consist of Grieg's splendid A minor Sonata op. 36 for cello and piano which Miss Pasmore and Mr. Moss have studied and rehearsed with that care and painstaking accuracy which can not fail to result in a performance of musicianly elegance. The final number of the program will consist of Chopin's ever thrilling B minor Sonata op. 58 which, with that intelligence and skill which Mr. Moss always invests his performances, can not help but create a desire in the heart of any genuine music lover to hear it.

This first program, as will be seen, has been reserved for the old school of musical literature. It will be followed by a program of modern composers on September 5th and on October 3rd a program, exclusively reserved for American composers, has been prepared. The soloist for the second program will be Lajos Fenster, the excellent violinist, and for the third program Miss Ida G. Scott, the charming and refined vocal artist, will be the solo feature. The three concerts are under the management of Miss Scott.

PACIFIC PLAYERS

On Friday, July 28th, the Pacific Players, under the direction of Nathaniel Anderson, put on two one-act pieces in a way that marks them as players of first-class rank. Mr. Anderson lent his long experience to Lieutenant Grigorji Smirnov, the boor in "The Boor," sustaining the role of the fiery Russian of long and violent speeches with the maturity of his art. It was well he had opposite him an actress like Jane Seagrave to hold up the feminine end of the play. Paul Merrick and Winifred Buster are two young players who are coming along. They played Mr. and Mrs. Solomon Lezinsky in "The Baby Carriage." Winifred Buster against justified the critics in the attention they are giving to her acting. Others who did well were Mary Joss Jones and Batti Bernardi. Oliver Alberti, of the Paul Ash orchestra, gave a short program on the violin. He played with skill and feeling Indian Lament by Dvorak-Kreisler, and Orientale by Cesar-Cui.

ALCAZAR

Herbert Heyes' first appearance as a star on the legitimate stage was made in "Civilian Clothes," one of the cleverest comedies of recent years, in which he created the principal role and which ran for an entire season in Los Angeles. In response to repeated requests from many of its patrons the Alcazar has decided to present this popular play with Heyes in his original part for his farewell week beginning Sunday matinee, July 30th. Heyes' acting as Captain Sam McGinnis in this entrancing piece, not only proclaimed him a sterling player, but he was accorded the unstinted praises of every one of the reviewers, several predicting for him a great future and forecasting the successes that have since been his.

San Francisco theatre-goers will have an opportunity next week to witness this great play with the stellar role in the hands of its foremost exponent and the entire production offered on an elaborate scale with Emelie Melville specially engaged for an important part and a cast of players of unusual excellence. The story of "Civilian Clothes" is amusing and entertaining in the extreme. Captain Sam McGinnis, son of a shoemaker, returns from France with medals for valor and finds himself snubbed by the young lady of his choice because he looks less romantic in the attire of private life than he appeared in Uncle Sam's uniform close to the field of battle. He becomes a butler in her father's household and in wickedly droll fashion proceeds to win her all over again in spite of herself.

Katherine Van Buren will appear in the role of the young woman in the case. It is a characterization which will give her a splendid chance as a comedienne. All of the other members of the company and several specially engaged players will appear in the production. "The Night Caller" is crowding the Alcazar this week. It is one of the most absorbing mystery plays in a decade.

Mme. Anna Sprötte, contralto, one of the best known singers in the West, will have the honor of being the soloist for the Wagner concert which will be given at the Hollywood Bowl on Friday evening with Alfred Hertz conducting. Mme. Sprötte made her debut in opera in Europe under the baton of Mr. Hertz and it is noteworthy that these two artists meet again under such favorable circumstances. Mme. Sprötte will sing three seldom heard songs by Wagner—The Slumber Song and Grief for which Mr. Hertz will play the piano accompaniments and The Dream with orchestral accompaniment.

Harold Stanton, the American tenor, appeared at a recital at the Barker Bros. Auditorium on Thursday afternoon, July 27th, and presented a splendid program which was made up of operatic arias and songs by American Composers. Of especial beauty was his interpretation of The Lullaby from Jocelyn by Godard. He sang the following program: The Trumpeter (Dix); Lullaby from Jocelyn (Godard); Flower Song from Carmen (Bizet); Sweet Little Woman O'Mine (Stanton); Sorter Miss You (Smith); Thank God for a Garden (Del Riego); In the Silent Night (Rachmaninoff); The Last Hour (Kramer); The Lilac Tree (Gartlan); Like the Rose Bud (La Forge); Yesterday's Garden (Karolyn Wells Bassett); The Great Awakening (Kramer).

France Goldwater, the Los Angeles manager of artists, has added to her list this season several of the best known musicians and lecturers in the West; among whom are John Smallman, baritone, who is in New York and Boston for the summer and who will return on September 1st; Viola Ellis, contralto, well known concert and operatic singer; Edwin Curtis lecturer and authority on the American Indian who is also an internationally famous photographer; James W. Foley, humorist and writer, and Aldis Bartlett, a young actor who is making a notable impression in the Pilgrimage play this summer. Among the programs which have been arranged by Miss Goldwater recently are the Robin Hood tournament, at the Douglas Fairbank's studio; the program on Sunday evening, July 16th, at the Los Angeles Art Center, and at the Ambassador Hotel for the convention of dentists.

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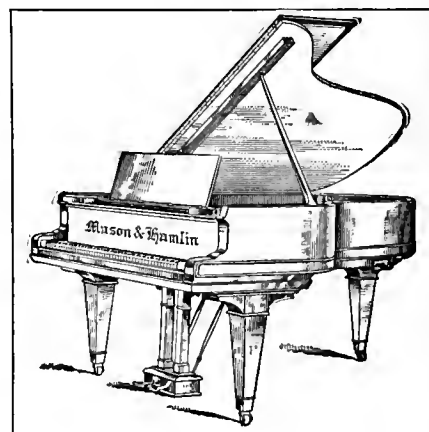
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 19

SAN FRANCISCO, SATURDAY, AUGUST 5, 1922.

PRICE 10 CENTS

BOHEMIANS ENJOY SUCCESS OF THE TWENTIETH GROVE PLAY

The Rout of the Philistines—Words by Charles G. Norris, Music by Nino Marcelli—Enthusiastically Received by Thousand Discriminating Spectators—Both Book and Music Original, Characteristic and Exceptionally Artistic—Stage Management and Lighting Effects Challenge All Adequate Description.

BY ALFRED METZGER

The Twentieth Grove Play was given in the Bohemian Grove, Sonoma County, on Saturday evening, July 29th in the presence of a thousand members who crowded the picturesque forest theatre and concentrated their attention upon the magnificent production from beginning until the close of the two-hour performance. The title of this year's forest play is The Rout of the Philistines and the author is Charles G. Norris, the noted American novelist, whose book Brass created such a sensational impression not so very long ago. The music was written by Nino Marcelli, the young musician, who conducted one of the finest bands in the United States Army abroad, and who gained much fame because of his efficiency and executive ability. Since his return Mr. Marcelli has conducted an orchestra in San Diego and is associated with music in the San Diego High Schools. He is a brother of Ulderico Marcelli, who wrote one of the former Midsummer productions for the Bohemian Club. Both librettist and composer endeared themselves to the membership of the Bohemian Club through the excellence of their artistic efforts.

Although the music of the Grove Play is usually presented in concert form, two weeks or so after its initial production among the giant redwoods, for the benefit of the relatives and friends of the club members, it is almost imperative to witness the interpretation of this music in its original surroundings and as part of the entire spectacle. For it is practically impossible to absolutely comprehend the purpose and character of the composition which inspired the composer unless one watches the gradual development of the story in the natural theatre for which it was created. Dramatic expression, scenic splendor and musical setting must be witnessed together and listened to together if one wishes to judge the inner artistic value of these forest plays.

We wish to put particular emphasis upon this contention that the spectator must listen to these performances from the standpoint of an ENSEMBLE. We fear that even among the Bohemians there are many who regard an expression of a vocalist from the standpoint of a solo performance or aria instead of listening to such solo together with chorus and orchestra as a musical whole. It is for this reason that in the expression of definite dramatic ideas the composer cannot pen an obvious "cheap tune" to express some of the ideals and aspiration of the characters. And it is for this same reason that unobserving people fail to note "melody," because the melody may not be in the special phrases uttered by the character, but surely will be found if the listener observes chorus and orchestra at the same time he hears the so-called soloist. We are certain that many in the audience would derive greater pleasure and inspiration from these grove plays, if, instead of looking for melodies in detached solos, they would try to listen to the production—literary and musical—as one huge spectacle. It is just like the Bohemian Grove for which these plays are written. No one would think of paying special attention to one of the great redwood trees. They admire the groves as a collection of trees, hills, shrubbery and woodland magic. And so the grove play must be representative of such a mass effect, if it is intended to conform to the splendor of the setting in which it is given.

The Rout of the Philistines is something more than a forest play. It is the expression of an idea. It is the symbolic representation of the conflict between hate and love—between war and peace. It is the final victory of peace over war. And Mr. Norris' strongest point in his delineation of the story is the fact that he uses an historical legend to give force to his symbolism. Like the story begins with a rustic idyll and gradually rises in spectacular climactic accumulation until the final apotheosis, so the music begins with a beautiful, poetic, idyllic prelude which is characteristic of the woodland scenes and the attending life of nature. In this prelude Mr. Marcelli very skillfully introduces some of the dramatic themes that indicate the future passionate upheaval all of which ends in the victory of that which is good over that which is evil. The opening strains on the bass violins could hardly be noted in their fine delicacy but gradually the forest awakens and the dryads gracefully glide around the sleeping prince Ackish whose dream the music is intended to translate. Anyone possessing musical taste will follow with interest the various incidents that follow each other in the dream which results in the eventual awakening of the prince and his relation of what he experienced to Moab and Dor who have been seeking him.

This prelude is specially skillful from a musical standpoint, and those who regard it lacking in melody surely are very unobserving people. On the contrary it is charged with melodic beauty specially noticeable in fine tone color effects and in intricate contrapuntal and harmonic combinations which, while difficult of performance, are in many respects characteristic and unique. They surely express the idea of the author to the minutest detail and those who cannot comprehend the beauty of this music necessarily miss the beauty of the story.

The next important number in the score is the Invocation to Dagon sung by chorus with orchestral setting. Mr. Marcelli employs here a very ingenious idea to emphasize the religious fanaticism of the priests. He lets the horns intone a theme of supplication which is at first followed by the chorus and later the chorus begins it and the horns finish it. It is very impressive and most realistic. It is constructed in gradually increasing tone volume and the chorus succeeded in bring out the fervor of the work most effectively.

What to us seems the finest bit of musical conception is the Dance of the Zealots with its atmosphere of barbarism and its throbbing passion and wild abandon. Here, too, melody may be found in abundance, while the dance measures of the Zealots breathe the spirit of realism and emotional depth. This dance, by the way, was not only unforgettable from a musical standpoint, but equally so from the standpoint of terpsichorean art for the dancers surely expressed themselves in terms of motion in a manner thoroughly in accord with the music and the story.

Another choral and orchestral number that is worthy of special attention is the Glorification of Dagon something similar to the invocation with perhaps a little more vigor added. Here, too, we find ample melodic invention and a very tasteful adherence to the author's intentions. One of two solos in Saph's Narrative sung by William S. Rainey. Mr. Marcelli's musical pen drips with poetic color and bursts with virility. He is a master of contrasts and his style, while exhibiting the impetuosity of youth, nevertheless grasps the importance of realism. It is descriptive music and being such it necessarily must be heard in connection with the scenes that inspired its picturesqueness, if it is to be appreciated at its true value. This is specially so, in the case of Saph's Narrative which depends so much upon the setting and the special environment of natural as well as scenic beauty.

Mr. Rainey sang this solo with due appreciation of its musical worth. He was in fine voice and his dignified, proud bearing as well as his convincing expression added to the importance of this scene. This solo number was followed by another ensemble of chorus and orchestra descriptive of the return of Hamul and his

(Continued on Page 4, Col. 1)



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TWENTY-FIRST YEAR

MUSICAL REVIEW'S ANNUAL EDITION

For the first time in twenty-one years the editor of the Pacific Coast Musical Review will be enabled to present to the musical profession and public in California an anniversary number of a music journal which in every way mirrors the wonderful progress made in music in this far Western territory. The reason why we were never able to actually fulfill our expectations in regard to these annual records of remarkable achievements was due to the fact that upon the shoulders of one man reposed the responsibility of both the business and editorial department of the paper. We found it physically impossible to do justice to both important parts of the preparation for such an edition. At last the Pacific Coast Musical Review has a business management upon which it can depend, and the editor is free to pay undivided attention to the literary part of this edition.

Of course, first above all these annual editions are intended as an encouragement, recognition, reward and historical enumeration of the astonishingly beneficial results derived from the persistent and able efforts of California's leading artists, pedagogues, composers and all organizations of a professional and amateur nature. In past years we never have been able to deal with this subject in that comprehensive manner which its importance demands. This year the editor, thanks to his greater freedom of action, is able to at last conform to his ambitions in this respect. While we would gladly separate this annual enumeration of worthy achievements from the commercial side of musical journalism, we cannot possibly gratify our idealism, because such an edition cannot be published without considerable expense.

As we have stated time and time again it is an extremely difficult and heartbreaking undertaking to publish a weekly music journal on the Pacific Coast. Only the most stringent determination and the greatest affection for music as an art could have induced us to stick to this paper so long. For while during the season the advertising patronage is such as to be gratifying, during the summer the income has usually been reduced to a minimum, thus creating a deficit that had to be made up during the winter season. The annual editions have in the past helped to cover such deficits. Since we are trying

to publish this journal for the benefit of the profession as well as the musical public, we believe we have a right to ask support on the strength of the benefit which the entire musical colony of California is deriving from the publication of a medium solely destined to aid in the musical advancement of this State.

In enabling this paper to improve its means to assist the profession the members of the same indirectly help themselves. For the Pacific Coast Musical Review has attained such state-wide recognition that hardly anyone sincerely interested in music does not see it, even though he or she may not yet have made up his or her mind to subscribe for it. Anyone not interested in a paper that presents the musical news of the communities on this Coast is very little interested in music and consequently cannot possibly be of benefit to anyone who makes music his means of livelihood. We are sure we do not exaggerate the facts when we state positively that no one worth while, musically speaking, fails to read the Pacific Coast Musical Review, and specially the annual edition.

There is one particular advantage in using the columns of this annual edition for your announcements. In the first place this annual edition, because of the extent of its contents, is read by as large an audience of people interested in music as it is possible to gather on this Coast by a widely circulated publication. The artistic appearance of the paper, its historical value, its invaluable help as a work of musical reference, its helpful attitude towards music clubs, managers, artists, teachers, music schools and every factor that adds to the musical life of the State contributes toward its preservation in the home of everyone who sees it, not to say anything about libraries, reception rooms of studios, music clubs, etc. No daily papers can possibly have the circulation among the musical public that the Pacific Coast Musical Review has, and specially that the annual edition of this paper enjoys.

We like to suggest to our advertisers in this year's annual edition some entire novel ideas in announcing their activities. And this service is entirely free, for we want to make this edition not only invaluable from a literary and educational standpoint, but from an artistic and original view regarding the presentation of the advertisements. In short we want to see it the most dignified and worthy publication that it is possible to present. In this way it will not only serve the profession and public by showing to the entire musical world what California is capable of, but we want to make it a permanent source of connection between the public and profession which will be read and referred to throughout the year, thus making every advertisement PERMANENT throughout the year.

The Pacific Coast Musical Review has always had reason to be grateful to the profession for the support of this annual edition. But this year we want everyone to combine to help making it the biggest thing ever presented in a musical journalistic way in California. We want to publish an article regarding the activities of our music clubs which are worth while writing about. We want to pay special attention to California's leading artists and composers. We want to show the standing and character of our educational institutions. We want specially to show what has been accomplished in our public schools in regard to music. This year it will be our special privilege to speak of the association of music with the moving picture industry in a way we have never been able to handle this subject before. We want to show what our California composers have done, and are doing. Then there are many other features which we shall include, but which we shall announce later.

Now, in order to do this we must have the full co-operation of the profession and the public. The profession can help us by taking up the space reserved for advertising and in collecting the information we seek. The public can help us by reserving copies of this edition in

advance so that we can spread this information throughout all corners of this country, and possibly to Europe. The Pacific Coast Musical Review has never in all these years asked any favor from the profession. But now, we wish to say that in case anyone has found the paper of use and assistance, no matter whether he may think advertising dignified or not, if anyone believes in the unselfishness and helpfulness of this publication, now is the time to come and help us make this year's annual edition the greatest success in its history.

The majority of the visiting artists and the Eastern managers have never extended to the Pacific Coast Musical Review the courtesy of recognizing its advertising. In using the columns of nationally circulated music journals they believe to have exhausted their supply of advertising appropriations. They use as excuses the worn-out argument that their Pacific Coast advertising is the business of the "local" manager. Yet we shall show in this annual edition how much money is taken out of the State of California by visiting artists and musical organizations, and how little is left here. It is our argument that if Eastern or European artists, and managers and other organizations, are willing to take away thousands upon thousands of dollars every year, it would do no harm—even though it were true that the advertisement did not bring returns, which it does—merely as a matter of courtesy and appreciation, to use the advertising columns of a Pacific Coast music journal which needs such patronage far more than the great Eastern music journals with their capital and extensive patronage. Artists and managers that feel that it is unreasonable for us to seek their support when they visit this part of the country, simply look upon music from a purely commercial angle and are really more money-makers than artists. However, we feel that many of these artists would be happy to utilize the columns of this paper to tell their friends and admirers about their impending Pacific Coast tours, were it not for the fact that someone fails to encourage them in this object. We shall try and reach as many of the artists intending to visit this Coast as possible and see how great a percentage there is among them willing to recognize the fact that attendance at their Pacific Coast concerts depends upon the amount of advance publicity they have received in the territory which they propose to visit.

The Pacific Coast Musical Review does not forget the advertiser after his contract is signed, nor even after his money is received. We extend to artists every possible courtesy. The reading columns of the paper are always open to every one worthy of attention. We only ignore those who are incompetent. Publication of biographical sketches, portraits and other comments of a critical or descriptive nature are among the many features of the paper. We have tried successfully to bring artists and managers closer together. We constantly work in the interests of resident artists. We are now endeavoring to raise the standard of music study. We shall do our utmost to assist in making life as pleasant as possible for our resident artists, and students who wish to enter a public career. If all this is worthy of support then let our friends help us to make the twenty-second anniversary edition the most comprehensive publication of its kind ever published in the far West and thereby help themselves as well as us.

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The National Federation of Music Clubs is offering a prize of \$1000.00 for a Lyric-Dance-Drama, dividing the award between the librettist and the composer, \$400 to the former and \$600 to the latter. The decision of the judges of the Libretto has just been announced. The winner is Robert Francis Allen of Coleraine, Mass. The prize winning Libretto is entitled "Pan in America." It is a beautifully conceived work. The poetry, imagery and dramatic opportunity are worthy of the best efforts of our most distinguished composers.

Copies will be ready for distribution at an early date and may be secured from the chairman of American composers—Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

BOHEMIAN GROVE PLAY

(Continued from Page 1, Col. 3)

men from a victorious battle. Mr. Marcelli here introduces the same rhythmic and emotional effects that characterize all the choral and orchestral ensembles, thereby obtaining a most impressive background for the important episodes of the production. Specially beautiful and romantic is the mother's song sung with fine expression by Stephen Bowers. This gifted boy soprano had an exceptionally difficult task to perform, for while apparently simple the phrases are by no means easy to sing and young Bowers brought out the sentiment of the phrases with fine tone quality.

The finale entitled The Fall of Dagoo and Triumph of Saph was a worthy conclusion to a decidedly intelligent and genuinely artistic performance. It was a veritable climax and would have elicited even more spontaneous applause than it did, if the sudden ending of the vigorous musical climax followed by an equally sudden extinguishing of all the lights had not somehow left the impression that the performance was not quite concluded. The writer does not intend to express himself here in a critical mood, for he does not consider himself an expert on dramatic action or lighting effects nor does he believe that these Grove plays, which are purely private events, specially constructed and produced for the benefit of the enjoyment of the members of the Bohemian Club are subject to anything but encouragement and commendation. When we speak of this abrupt ending we merely wish to give a reason for the hesitancy of the audience to applaud lest some may think it was lack of enthusiasm, which it was not for we heard nothing but praise and approval for both author and composer.

There is, however, a friendly suggestion which we would like to present entirely apart from any comment on the production. Among the thousand members of the Bohemian Club who attend this Grove Play there are many who, while they love music, are not trained to listen to music. These people would enjoy the music of the grove play far better if, on the afternoon of the day of the production, they could be called together and have the music of the play explained to them. The principal themes could be played on the piano by the composer, while the author could tell the connection between music and story. In this way the auditor would be able to hear the melody distinctly, would grasp the meaning of the music, would secure an inkling of the purpose of the production and would finally recognize the musical themes during the performance and thus easily understand its melodic and dramatic value. He would find melody where now he can not discover it. The Wagnerian operas did not become really popular in America until Walter Damrosch gave his famous Wagner lectures. People who at first would not listen to these works, now enjoy them thoroughly.

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We would not be so presumptuous as to make this suggestion, if we did not value the great advantage to music which is being derived from this encouragement of resident composers. There is just a possibility that a truly great American composer will receive his first opportunity at the hands of the Bohemian Club. There is nothing commercial about these Grove Plays. They represent a labor of love from a talented or gifted fellow member to his friends. We have even occasionally questioned the advisability of giving extracts from these grove plays in concert form to the relatives and friends of the club members. The latter question was only raised because we felt it to be somewhat unjust to the author and composer to have this magnificent spectacle presented other than in its complete form. It is not at all impossible to assume that some day the long expected American opera will be the result of the encouragement given by the Bohemian Club to native composers.

Not one of the least important features of these grove plays is the severe criticism to which they are subjected by members of the Bohemian Club. Whether deserved or undeserved criticism, if sincere, is always beneficial. Artists and students would be far more competent if instead of praising them to the skies their friends would criticize their efforts intelligently. Of course, by this we do not mean faultfinding. We mean constructive criticism which suggests improvements as well as describes shortcomings. Constructive criticism is the best kind of education. And while among friendly criticism injustice creeps in occasionally, the writer belongs to those who rather listen to suggestions for improvement than to indiscriminate praise.

In conclusion we wish to extend to Charles G. Norris and Nino Marcelli our heartiest congratulations for the artistic skill with which they invested this production of The Rout of Philistines. It is a sincere expression of a great idea. It is a timely reminder of the abandonment of hate. It represents an elevation of spirit and

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an emphasis of that which is best in human nature. It is a fine literary work combined with depth of musical expression. It is an invaluable addition to the long array of artistic triumphs that grace the pages of Bohemian Club history during the last twenty years. It is the result of co-operation between two fine minds who succeeded in complementing their ideas to the end that their fellow members rejoice in the addition of mental food and spiritual refreshment.

While it is possible to describe the story and music of the Grove Play it is impossible to couch in words the spectacle of the scene wherein the action takes place and the artificial lighting effects that enhance the beauty of the setting. This must be witnessed to be appreciated. Of course, the great climax is attained at the conclusion of the performance when advantage is taken of the complete electric lighting plant to gradually change the already impressive natural scene into a veritable forest of enchantment. The first inkling you receive of the impending splendor is when you note high up on the hills a faint glowing of the trees (not unlike the appearance of a lighted cigar in the dark, only of course far more picturesque and distributed over a large area). Then gradually colors blending with the green and brown of the trees slowly flood the hill and stage in gradually descending areas until the eye looks

(Continued on Page 5, Col. 1)

TWENTY-SECOND ANNIVERSARY EDITION

of the

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to be published

SATURDAY, SEPTEMBER 30th, 1922

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BOHEMIAN GROVE PLAY

(Continued from Page 4, Col. 3)

upon a truly Arabian Night dream of unbelievable wealth of color and blending of delicate shades and hues. Someone told us that the electric light plant was just installed at a cost of \$22,000 and that for some reason it did not work satisfactorily. If this is so, we simply cannot imagine how it could have been more effective, but if it can be it surely is beyond our power of imagination.

The writer is indeed very glad to have had the opportunity to witness a Grove Play in its pristine splendor. Possibly he may not see one again. And sometimes we doubt whether it is not better to just remember the first impression of such an indescribably beautiful spectacle, instead of repeatedly seeing it until one becomes used to it. It is indeed a just saying that familiarity breeds contempt, and for this reason those entrusted with the great responsibility to present these annual spectacles must, in order to be faithful to their trust, increase the artistic value and magnificence of these grove plays so that no member ever becomes used to them. This should be the great ambition of everyone and no doubt this is the reason why everyone who has written and composed such a Grove Play wants to do it again, notwithstanding the almost unsurmountable obstacles and the little annoyances that are associated with the construction of a Grove Play. They want to write others because no one better than the author and composer realize the things they left undone and discover chances for improvement. They want to write as perfect a Grove Play as possible. The thing has got into their blood. It arouses their ingenuity and genius. It awakens their dormant talents. It represents their ambitions and aspirations. In short it stimulates genius. And so we believe that each succeeding Grove Play will increase in artistic conception and ingenuity and this very accumulation of ideas will inevitably result in the eventual creation of a musico-dramatic production which will form the foundation upon which the American opera will find its cradle.

THE PERSONNEL OF THE GROVE PLAY

Having written in detail regarding the musical performance of this year's Bohemian Grove Play, entitled The Rout of the Philistines, it is but just to mention briefly the excellent work done by the leading interpreters of the lines. First among all is Richard M. Hotelling who in the important part of Aaron, the high priest, had one of his finest opportunities to distinguish himself and he took full advantage of the same. Mr. Hotelling's clearness of enunciation and accuracy of phrasing should be emulated by anyone who declaims or sings. He could make himself easily understood even in the remotest parts of the theatre and he brought out the intentions of the author to the very minutest detail. It would be impossible to imagine a more imposing representation of this vigorous character.

Joseph S. Thompson in the role of the priest Malcham, although being entrusted with a somewhat subordinate role, succeeded in investing the same with a certain measure of importance by bestowing upon it that emphasis and intelligent interpretation which made it quite important. Mr. Thompson is an excellent histrionic artist and a student of dramatic art. Morris W. Ankrum essayed the role of Abimelech, King of the Philistines, with regal bearing and with those contrasts of quiet dignity and indignant anger which the author so skillfully put into his mouth. He was specially impressive in his display of anguish during the scene wherein his son Ackisch offers himself for sacrifice.

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Richard A. Leonard as Prince Ackisch, son of Abimelech, interpreted his lines with that youthful impetuosity for which they call. He was absolutely natural and succeeded in observing the atmosphere of the play which has been taken from Biblical history. Mr. Leonard also proved himself the possessor of a fine, clear, well carrying voice which lends itself gratefully to the musical verses. William B. Hanley, Jr., as Hamul, Captain of the Host, delivered his address to his King and people with fine virility of expression and concision of pronunciation. From a musical point of view the most important role was that of Saph, Son of Rapha, King of the Anakims, impersonated by William S. Rainey, who always gives full satisfaction from a dramatic as well as musical point of view. On this occasion, as already stated, he again acquitted himself to his own credit and to the satisfaction of author and composer.

The balance of the cast of which each individual member is entitled to commendation for the spirit in which he assisted in the ensemble was as follows: Moab—Tutor to the Prince, George S. Magee; Dor, Servant to the Prince, Easton Kent; Amon, Script Writer, Gordon Davis; Sisera, Musician, Frederick Thompson; Boaz, Sculptor, David R. Eisenbach; Messenger, Jesse L. Peck; Soldier, Wm. C. Shields; Apparition of King Rapha, Melville C. Threlkeld; Mother's Song sung by Stephen Bowers; Lords of the Philistines, Lord of Gaza, Leo Cunningham, Ashkelon, Lester Seib, Gath, E. Malcolm Cameron; Ashod, Frank E. Rodolph; Ekron, John R. Gwynn.

Chorus of Priests—M. Angell, M. Anger, A. A. Arbogast, R. A. Brown, P. S. Carlton, W. L. Cozzens, M. E. Creswell, T. C. Elliott, J. O. England, C. E. Enrick, C. J. Evans, W. B. Fiedlitz, H. Freeman, E. Gerson, R. A. Glenn, C. E. Greenfield, C. Harris, R. B. Heath, Chester Herold, E. V. Holton, W. F. Hooke, O. Johnson, A. G. Kellogg, W. R. Kneiss, R. H. Lachmann, G. Lane, Chas. M. Lee, R. Lundgren, R. I. Lynas, F. A. Mack, H. Malde, E. H. McCandlish, J. McEwing, F. Mueller, A. E. Meyers, R. M. Neilly, R. O'Brien, H. L. Perry, G. B. Peterson, R. Prebasco, G. Purlenki, E. W. Roland, J. S. Selfridge, B. M. Stich, A. H. Still, J. F. Talbot, J. M. Teel, J. A. Thomas, W. B. Thompson, C. F. Volker, P. H. Ward, M. White, G. R. Williams, W. S. Wilson, A. Y. Wood.

Chorus of Kingsmen—G. Brown, E. J. Cardinal, Wm. Cross, D. A. Ervin, W. H. Hopkinson, W. A. Mitchell, P. J. Mohr, H. Orr, J. I. Thomas, T. G. Whitaker.

Dance of the Zealots—Wm. Lindley Abbott, S. W. Blum, A. M. Brown, Leslie Cupples, Wm. H. Cupples, Fred B. Davis, C. Dechent, Chester Dechent, George Hammersmith, Fred W. Kappleman, John Messersmith, Harvey R. Olds, Leland S. Poole.

Dance of the Dryads—Wm. Lindley Abbott, S. W. Blum, Fred B. Davis, Charles Dechent, Fred W. Kappleman, Harvey R. Olds, Leland S. Poole, William S. Rainey.

Retainers of the Lords—Gaza's Retainers—C. H. Bentley, J. R. Selby, Donzel Stoney, Wm. L. Shaw—Gath's Retainers—Geo. Q. Chase, John Howell, J. B. McCargar, Donald McLaren—Ashod's Retainers—B. D.



Dean, R. W. Maples, J. D. Milliken, Wm. K. White—Ashkelon's Retainers—J. C. Atwood, C. T. Crocker, G. J. Henry, Armstrong Taylor—Ekron's Retainers—W. R. Bacon, C. C. Dobie, Geo. Van Smith, R. L. McWilliams.

Hamul's Men—M. Anger, A. A. Arbogast, H. H. Dignan, T. G. Elliott, C. E. Engvick, G. H. Evans, G. J. Hatfield, C. Herold, E. V. Holton, F. W. Kroll, A. E. Meyers, J. A. Moore, R. O'Brien, G. B. Stacy, B. M. Stich.

Litter Bearers—C. W. B. Cornelius, W. A. Dwight, T. C. Palmer, H. C. Taft.

Director General for the Jinks Committee—Fredrick A. Denicke; Director—Reginald Travers; Lighting Effects and Illumination—Ray F. Coyle; assisted by Homer Ansley and Edwin L. Oliver; Costumes and Properties—Frank J. Van Sloun, assisted by Lucien Labauht, Ray Boynton, Harry B. Carlton, Harry S. Fonda; Scenic Effects—Herbert A. Schmidt; Director of Dances—George Hammersmith; Conductor, Nino Marcelli; Director of Chorus—Engene Blanchard; Orchestra Manager—Walter Oesterreicher; Prompter—Frank C. Shaughnessy.

It might here be added that the orchestra was an excellent one and also that the Bohemian Club celebrated its fiftieth anniversary in San Francisco on May 17th of this year. In honor of this fiftieth anniversary a semi-centennial High Jinks was given in the Grove on Friday evening July 25th sired by Haig Patigian, the President of the club.

On Sunday morning, July 30th, the forty-fifth annual Midsummer Jinks Concert was given the first number of which consisted of a composition by Alfred Arriola entitled Sunrise from the Enchanted Forest suite for orchestra. This composition was already reviewed in this paper when Mr. Arriola conducted same at one of the California Theatre Sunday Morning concerts. On this occasion Mr. Arriola also conducted and impressed his interested audience with the fine tone color effects, the poetic atmosphere and the musicianly character of the composition.

Dr. Humphrey J. Stewart conducted the Ballet Suite from John of Nepomuk the Grove Play of 1921 and received enthusiastic approval for the graceful waltzes and marches as well as preludes of which this suite is composed. Dr. Stewart has always been acknowledged as one of the most prolific of our composers of the lighter form of musical composition.

One of the most artistic and individualistic compositions by a resident composer we have heard for some time was the third number of the program entitled Farewell to the Forest by Wheeler Beckett, a tone poem for orchestra and solo violin. The work has been excellently scored, contains a virile and healthy fundamental theme, is written with skill and fluency and reveals unquestionable talent which heralds a fine future. Mr. White played the violin solo with intelligence and great taste in phrasing.

The second part of the program consisted of the musical numbers of the Rout of the Philistines, this year's Grove Play by Nino Marcelli and conducted by the composer. Since we already have spoken at length of these works, it is only necessary to add that upon second hearing their musical value was even more enhanced and the excellent impression we received at the first hearing was emphasized on this occasion. On Friday afternoon, August 11th this concert will be repeated and announcements will be made presently. We can only say that anyone interested in the best of music written by composers residing in this state will find great enjoyment and enlightenment by attending this Bohemian Club concert.

Mme. Isabelle Marks, the prominent vocal pedagogue, has returned from her vacation and is now again busy in her studio. Mme. Marks possesses the enviable reputation of bringing out many excellent vocal artists who rapidly make their way in professional circles and who are excellently trained in their respective artistic accomplishments.



LEON M. LANG

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A PERSONAL LETTER TO THE MUSICAL PROFESSION BY GEORGE Q. CHASE

PRESIDENT OF KOHLER & CHASE

To Each Member of the Musical Profession:

WHEN last March I talked with Leon M. Lang about taking the management of our extensive retail business, the principal discussion naturally concerned the policy of the house. As I explained to Mr. Lang the clean-cut, aggressive and liberal policy of Kohler & Chase, I found that, just as I expected, Mr. Lang approved each point.

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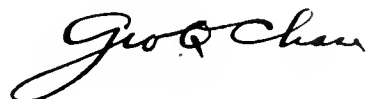
As I listened I became more and more enthusiastic. I could find no flaw in Mr. Lang's plan. In fact it met with my unqualified approval. It filled me with respect for the far-seeing, broad-gauged business methods of Mr. Lang, and I gave him carte-blanche to carry out his ideas of teacher-co-operation and professional-co-operation.

Kohler & Chase have adopted in full Mr. Lang's whole plan.

I have asked Mr. Lang to write to the profession through the Pacific Coast Musical Review a series of personal letters inviting all those who are professionally interested in the advancement of music to see him and to hear from his own lips his new "Message" to the profession.

I hope you will all take advantage of what Mr. Lang has to offer. Your co-operation implies no obligation on your part.

Sincerely yours,



The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, July 31, 1922. Mustel Pasadena "had the floor" yesterday afternoon at the Hollywood Bowl open-air concert. Arthur Farwell, composer, who directed his Domain of Hurakan, Conductor Will Rounds, Morton F. Mason, composer, Mr. and Mrs. Norman Hassler, vocalists, represented the Crown City.

Most important artistically was the western first-performance of Farwell's Domain Hurakan, a work heard in New York City three times, and which might well have found its place on the winter programs of Mr. Rothwell during the Philharmonic Orchestra concerts. Like most of Farwell's music, this opus, too, has much imagery, in program as well as tonally. At all times, with the exception of the brief finale section of the coda, the music speaks for itself. It is based principally on two game-songs of the Vancouver Indians, or rather on themes and rhythms of these songs. Farwell uses these song fragments and rhythmic accents with breadth, first, tapering them down to lyric episodes, in which the woodwind instruments find opportunity for intimate yet characteristic solos. A night-scene follows when the strings seem to paint the waves shimmering in the moonlight. Again finely developed motifs for flute, clarinet and oboe, horns, viola. Once more the opening episode, with its principal themes, one more boisterous, the other lighter but also rhythmically animated, exhilarates the entire orchestra. One can almost visualize the two Indians at play, as their bodies sway in merriment, until a few heavy chords, introducing the coda, cut off the joyful game.

In this brief episode the composer more soberly reminds of the turmoil of wind and wave, which he symbolizes to a degree in the principal themes. This reflection on the cosmic contrast in nature impresses one as somewhat abruptly added, especially as the music does not seem to afford the specific blending of native folklore and modern art-music which distinguishes the earlier parts of the work. Here, then, is a tendency toward musical conventionality, which again is brought to a quick close by a burst of rising chords. Repeated hearing may reveal a different aspect of the coda, but to my present mind, it does not appeal as an organic part of the whole opus. Farwell's music is poignantly yet artistically orchestrated, yet there occur no indulgences for the sake of dazzling the hearer. Harmonically, too, the composer, with artistic restraint, while being modern in expression, avoids the extreme. In few compositions has American native music been transmuted so happily into our own musical idiom without losing the fascinating spirit of its original inspirational material, as in this work.

The Domain of Hurakan ("hurakan" being the original of our word "hurricane," the word derived from Indian native language) may therefore well be classed among the best of our present day composition. Author and tone-poem were most cordially received.

Morton F. Mason's Introduction and Polonaise is a pleasing bit of old-fashioned music-making, but not more. Duets by Mr. and Mrs. Norman Hassler; The Return by Bantoc, and Choe by Moir, Mrs. Hassler also accompanying, were well liked. Conductor Will Rounds gave effective readings of the Egmont Overture by Beethoven, the first movement from the Unfinished Symphony of Schubert and the Blue Danube Waltz. He is a well rounded conductor, who had the sympathy and attention of his audience.

Vittoria Boshko was the soloist in the Hungarian Fantasy for piano and orchestra on Saturday night, when she won the biggest triumph accorded any soloist during the season. Her technique is brilliant and pure, shows thrilling ease of rhythm as also a lovely faculty for softer shadings.

Concert excerpts from Wagnerian operas were transmuted into dramatic reality of supreme beauty yesterday evening at the "bowl," when Alfred Hertz again manifested his "calling" as one of the very few conductors who can materialize in tone the demands of this composer. Not a mere Wagner program, but a Wagner festival it was, both as to spirit of rendition and as to torrential applause expressed by an audience of about 6000 with clapping, whistling and shouting. What had happened at the rehearsal one may only guess. The concert must have been unforgettable, inspiring hours of creative preparation among maestro and musicians, for when the master conductor entered the platform he was greeted with an ovation from the orchestra and quickly resounding this cordial welcome.

Only a very brief or a very exhaustive account can do justice to the panoramic vistas into the wonderland of Wagnerian music which Alfred Hertz opened to our eyes through the transcendental power of his baton. Prelude to the first act of Lohengrin, Rienzi and Tannhauser overtures, Prelude and Love-death from Tristan and Isolde, Prelude to The Mastersinger kept the audience spellbound. Mme. Anna Rozena Sprotte sang three songs of Wagner, Cradle Song, Palm and Dream. Alfred Hertz assisting at the piano during the first two, Mme. Sprotte proved to us that lovely bel canto quality of singing is well compatible with Wagnerian declamation. All one can ask in as brief a review as this is to be for more Wagner; also that the public through generous attendance make it possible to conduct these wonderful concerts (they are musical revelations more than anything else) on a financially sound basis, and that everything be done



Margaret Fisher Monson

now, and not later on, to assure the return of Alfred Hertz for the summer season of 1923.

As a matter of fact similar summaries of the Hertz programs might be added for every one of the concerts, only lack of space and the fact, that Mr. Hertz' remarkable achievements in this regard prevent me from repeating myself. In short, Maestro Hertz has endeared himself to the public and his players.

Jaroslaw de Zielinski, aged 76 years, hero of Poland, veteran of the Civil War in America and a composer whose works have been popularized by the Los Angeles Philharmonic Orchestra, died at his home in Santa Barbara Tuesday. Mr. Zielinski had no relatives in America so far as can be learned, but he had a wide circle of friends in the Southland and many prominent Poles of Los Angeles as well as members of the musical profession are preparing to attend the funeral. Mr. Zielinski was born in Poland in 1846, of a family of the nobility whose property was situated on the frontier of Galicia. When the Polish revolution against Russia was started in 1863, Mr. Zielinski enlisted, with his brother, in a company fitted out by the Zielinski family.

In the first cavalry charge against the enemy Mr. Zielinski received five bayonet thrusts, fell from his horse and was left for dead. Following the engagement, he crawled away to a peasant's hut in which he was later discovered by members of his family and nursed back to health. It was at this time that the curtain was raised on the Maximilian drama in Mexico and Mr. Zielinski appealed to the Austrian government for permission to cross the sea and help defend Maximilian. His scars, not entirely healed, militated against him and his request was refused. Austria's rejection of this valiant soldier redounded to the benefit of America, for Mr. Zielinski at once took a ship for the United States, joined the Union army and served faithfully until the close of the Civil War, retiring with honors.

Mr. Zielinski was a writer and lecturer of ability and as a musician was well known in Southern California, having taught piano here for many years. His compositions including the famous "Heroic March," have been played by the Philharmonic Orchestra and other noted musical organizations in Los Angeles. Mr. Zielinski moved from Los Angeles to Santa Barbara last fall.

Highly gratifying as to program and performance was the concert rendered by Marguerite Porter, promising artist-pupil of Homer Grunn. Selection and interpretation proved that the difficult program, ranging from Bach to Mozart, Mendelssohn and MacDowell to Debussy, were chosen with full justification. The playing of the young artist, she is only 13, though she has the musical poise of advanced years, indicates that technical fortitude has been made a firm basis, though not the end of her training. As in previous instances one can detect in the schooling Mr. Grunn has given, the element of creative playing which marks his own concert work so sympathetically.

Bessie Bartlett Frankel, the new president of the American Music Optimists of Los Angeles, has begun active preparations for next season's programs. A neat folder, printed most optimistically "blue in blue"

nothing of the "blues" about it—reminds us that the club was founded January, 1920, at the suggestion of Mana Zucca, American woman composer, who then was in Los Angeles, having appeared as soloist in her own piano concerts with the now defunct Los Angeles Symphony Orchestra under our friend Adolf Tandler. In justice to the first president, and one of the prime movers, Mrs. Joseph Zuckerman, I should add, that but for her enthusiasm this suggestion of Mana Zucca would hardly have come to realization. Objects of the American Music Optimists are: "... to stimulate interest in and promote the performance of estimable American compositions, to further the support of the American

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Formal and informal programs will be held twice a month. Special programs are to be interpolated such as a manuscript program which is to draw public attention to worthy, yet lesser known composers of this country, not only of this state or city. During the Lenten season a program of Sacred Music by American composers is to be given. I believe that such a program is of exceptional rarity. The only effort along this line of recent date was the American Music Sunday in Churches and Schools, during the convention of the California Federation of Music Clubs in San Francisco last May. Christmas High Jinks are to be "pulled off" at the home of the club president, Mrs. Frankel, whose residence long has been a source of stimulation to musical life in the West. With Mme. Anna Ruzena Sprotte as program chairman, the events ought to reach a high artistic level.

In view of the convenient excuse resorted to by certain artists who neglect American composers, the American Music Optimists of Los Angeles are preparing a list of American compositions suitable for recital performances and will see to it that these compositions are available. Splendid plans these are and music lovers make fullest consumption possible.

As another "sign of the times," which should prove growingly happy for the American and the resident artist in particular, comes word from the Fitzgerald Concert Direction, that definite plans for a concert series by resident artists are well started toward propitious completion. "Six Narrative Concerts," to be presented by several artists each, probably by four, unless ensemble numbers require larger musical casts, will form the programmatic forum on which prominent resident musicians will be heard. Each program is to bear the mark of individual thought in its total conception and various groups or single items. Hence the tell-tale collective title of "Six Narrative Concerts." At an informal conference the music critics of this city suggested various program titles.

"Musicians in Revolt" is to emphasize the thought of progress in music, from Richard Wagner, the first great revolutionary to Igor Stravinsky, the Russian independent in the arena of music. "Music of the Caravans" will reflect the roving spirit of the music-makers through music of the gypsies, Hungarian music, and so on, though it will not be confined to any one nationality. Christmas time will be celebrated with "Yuletide Music," when sacred and secular music of the season will be united in a program which is to be culled from the musical treasures of various religions and different nations.

"Music of the Orient," "Music and Democracy," "Nature and Mysticism" are other program captions proposed. The latter suggestion should bring out the great underlying unity of that indefinite longing and searching of all people during all time. To make these concerts representative also of public taste, the public is invited to send in suggestions for program numbers to the Fitzgerald Concert Direction. These requests will be included in the programs as far as suitable. In order to make these concerts to realize the "narrative" nature of these programs special lighting and scenic effects will be adapted to the musical message of the selections.

At the California Theatre.--Another Elinor triumph was registered yesterday at the California Theatre where the world premiere of Charles Ray in "Tailor Made Man" was given. The California concert opened with Finlandia by Jean Sibelius. This tone poem represents the impressions of an exile who returns home after a long absence. Hubert A. Graf offered a harp solo, Sextett from Lucia, which is always a favorite with music lovers. His tone quality and technique are splendid. Mr. Graf is a graduate of the Academy of

Harp Playing in Chicago and a pupil of one of America's most renowned harp teachers, Henry James Williams.

The sixth of the series of How Many Do You Recall again carried the audience back into the shadows of yesteryear. They seem to possess an enduring vitality and Mr. Elinor's latest offering has all the skill and good taste with which this brilliant young musician delighted his earlier audiences. King Chanticleer and Are You From Dixie are veritable old timers. Old Black Joe then leads into a quaint little cake walk which was hummed by the orchestra with Sonora and Roamin' in the Gloamin' to vary national interest.

SAMUEL D. MAYER VICTIM OF ACCIDENT

Samuel D. Mayer, an octogenarian and for fifty years active as organist in San Francisco, was the victim of an automobile accident at Van Ness Avenue and Sacramento Street on Sunday, July 30th. Mr. Mayer was quite feeble owing to another automobile accident some years ago which resulted in partial paralysis and consequently he was not able to move about with that celerity which most of the speeders in automobiles require of us pedestrians. It is a pity that so many drivers of automobiles cultivate a disregard for human life that is absolutely appalling and instead of taking care, they rush along public highways with a lack of human feeling that one can hardly comprehend. It is stranger still that this possession of an automobile seems to impress these people with the conviction that they are never at fault and that the pedestrian ought to watch out for them, giving them a wide berth so that they can speed along unhampered. A few well directed horse whippings might do some good.

Mr. Mayer was for years organist at the First Congregational Church and also occupied a leading position as organist among the Masonic fraternity. He was not, strictly speaking, a professional musician inasmuch as he combined his musical activities with some commercial pursuits. However, he understood his work thoroughly and gained for himself an enviable reputation. He took great pride in his organ work, and always appreciated any recognition that was extended to him. He has been the recipient of many unsolicited honors in connection with his fine musicianship and the various anniversaries of his brilliant career always brought him a testimonial of those who regarded his efforts with the utmost respect and admiration.

Samuel D. Mayer leaves a host of sincere friends who enjoyed his association and who will feel his loss greatly.

TOSCHA SEIDL COMING

Toscha Seidl, one of the sensational group of Russian violinists from the school of the famous Leopold Auer, from whence created such world figures as Jascha Heifetz, Efrem Zimbalist and Mischa Elman, will be brought to San Francisco early in the fall season by Manager Selby C. Oppenheimer for his first visit to the West.

Seidl has long held a pre-eminent place among the violinists of the present age, and his rare interpretative art has brought him a fame equal to that accorded his three renowned school mates. He is one of those rare instrumentalists, who unaided by any posing or demonstrative methods, grip an audience the moment they begin to play. Seidl gets right to the heart of what he is interpreting. He plucks the soul out of every note and rounds off every phrase with that exquisite skill that alone belongs to the master interpreter.

The most eminent critics have declared that Seidl possesses all the technical equipment necessary to enable him to deliver the potent message, but the listener who is really musical becomes oblivious of technical means in his case because of the wealth of his temperamental endowment, his rare delicacy and his poetic appeal. It is said that his tone is fuller and rarer than that of any other living contemporary and of singular sweetness, but above all, Seidl's claim to fame rests upon his being a violinist of superb mentality.

Manager Oppenheimer predicts a genuine furore for this lad on his coming visit. He will be first presented on Sunday afternoon, November 5th, in a special recital at the Columbia Theatre.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

The Causes of Failure (Continued)

As indicated in a previous paragraph, much unsuccessful singing is due to misdirection of talent induced by a misconception of the purposes of singing and of the normal functions of the voice. It is not too much to assume that every one who sets out to sing is desirous of giving the best that is in them, and yet how seldom do we hear good singing. The possessor of a good voice is often able to turn his talent to account without any serious preparation; to use his vernacular, "putting it over" is all there is to singing, and that is as far as he wishes to go, but such singers quickly damage their voices and impair their earning capacity through strain brought about by wrong conditions and misconception of the use of the voice. There is no denying that this faculty of "putting it over" should be part and parcel of the singer's equipment, but the manner of so doing is open to question.

The essential qualities of the singing voice are rarely used by such singers; they copy bad models as well as good and produce their effects by unnecessary muscular action which impedes free tone-emission and rapidly impairs the vocal apparatus. The unfortunate part of all this misdirection of effort is that the singer is unconscious of the condition which defeats the best purposes of singing and at the same time spoils his chance of improvement.

It is only by long practice and careful observation that the student learns to locate and eliminate this superfluous effort, and until such "lost motion" be eliminated, he has no chance of realizing the capacities he has for quality, range or volume of voice. Let us here state a primary fact in the development of a voice—"Any tension or energy not necessary to tone-emission is inimical to the best results." Such tension may be found in the root of the tongue, the soft palate, the neck, the upper part of the chest; and relaxation of the whole of the upper part of the body, neck and parts of the head may be profitably studied by all ambitious students.

Another cause of failure is the abnormal use of the speaking voice. We resent the idea that we use dialect, but it is a patent fact to any student of phonetics that as a nation, we are all guilty of habits and practices which are inhibitive to effective speech. Living, as we do, in a free country, we are at liberty to distort our national language and assert that we are within our rights in so doing, but this is a very real reason that we have few singing voices. There are qualities common to the human voice which are the essentials of the singing tone, but which through common usage, (dialect), are scarcely perceptible, and because they are so, some of us are content to say that we cannot sing.

This condition is prevalent all over the country, and really is a matter for national investigation; educators themselves are rarely able to use their voices in an agreeable manner, but that is no reason for neglecting to see that our children are brought into contact with the musical qualities and cultured uses of the human voice. Even the profession of teaching singing lacks anything approaching a standard terminology, and because of the hostile attitude of one system's advocates towards the other and all others, this will probably always be so.

We hear of covered tones, white tones, and hosts of others, none of which seem to be adequately standardized. What is sometimes spoken of as sensation is often a matter of hearing, but then hearing is sensation. We hear a throaty tone, and we know that vibrations are taking place in the throat, and we know it through the sense of hearing. We hear a nasal tone, and we know it by the same means, but as a matter of fact, in this case, the vibrations are shut off from the nasal cavities although it is sometimes hard to convince the student that this is so.

Right here we may draw attention to a difference which is sometimes a stumbling block to the student. Nasal resonance is the opposite to what we call a nasal tone. Nasal resonance is the result of the free vibration of the air in the nasal cavities, and which is only possible when the upper pharynx is relaxed allowing the air free motion. Nasal tone is the sign that there is an interference with the adjusting tissue at the back of the mouth which regulates the size and contour of the upper resonance cavity.

The real truth about the voice would read almost platitudinous, and the difficulties of getting at the truth have been complicated by carelessly stated theories which seem to conflict with other theories. There is the school that teaches that voice is breath; that which teaches the high fixed chest; another which pins its faith to abdominal breathing, and the tale is yet to run. How the student can find the truth without wading through a sea of essentials is an unsolved puzzle, but it is safe to say that observation and common sense are two of the most commonly neglected principles among the large majority of vocal students.

The truth is that voice is a power to be used as life is used. The physical processes help us but little in understanding its source, but the product may be used by all, whether they be students of speech or song or not.

A singular circumstance may be observed in a very large percentage of those who try to sing which will indicate the cause of many failures. It is this; a muscular tightening of the throat and upper chest, entirely unnoticeable during speech, will accompany every attempt to "sing." This brings about a hard, expressionless tone subject to vibrato, registers, and all uncharitable. A reverse condition brings about the use

of the thin, flabby tone called by some "falsetto." Both of these tones make for failure in singing, which as we have already stated, should be a simple, sincere expression of one's personality. The normal man or woman who can carry on a sincere, fervent conversation usually does so in a tone which is fundamentally correct, and which can be styled the fundamental tone. Its development will be discussed in subsequent articles.

For our purpose, we may define that class of singing a failure which is not delivered with ease and simplicity in intelligible language and which does not reveal the true spirit of the song without artificiality of any sort. Is this what we went to Europe for? If it is, many of us missed it. Singing high and loud is possible, but is it the purpose of singing? Preservation of the voice should be a principal object of vocal culture. The way we flock to New York to find out what we can learn just as well at home, and the way we flock back not having learned it, is a good indication of the condition of our mental attitude in matters vocal.

There are dentists changing the contour of the mouths of already acceptable singers. There are those who know they will never sing well until their tonsils are removed by a surgical operation, and others who suspect that the uvula will have to be clipped; no doubt there have been cases that needed such attention, BUT—

When we know that the fundamental tone conforms to the conditions demanded in the art of singing, and that sincerity admits of no form of artificiality, we shall be ready to condemn those tricks we so often hear which are styled "singing."

THOMAS FREDERICK FREEMAN'S MUSICALS

Thomas Frederick Freeman gave the first of a series of musicals on last Sunday afternoon which he hopes to continue at intervals throughout the winter. Sunday's program was held at the Berkeley Piano Club and was the occasion of the presentation of Miss Reta Mitchell in a short piano recital. Miss Mitchell is from Los Angeles and has been attending the summer session at the University of California. During her stay in the north she has been coaching with Mr. Freeman who is enthusiastic over the work which she has been able to accomplish in such a short period of time.

The program consisted of Brahms' Rhapsody in G minor, the Preludes in A flat, C, G, and B flat (major and minor) of Chopin and the familiar D minor of Rubinstein. Miss Mitchell is possessed of a fluent technique and unusual strength. The latter enables her to compass stirring climaxes without apparent effort and lends to her work that breadth which is so often wanting in the playing of a woman. Her tone is at all times colorful and musical. Miss Mitchell's playing was received with enthusiasm by the many musicians present. She plans to appear frequently in concert and recital on her return to Los Angeles.

HANSEL AND GRETEL AT THE GREEK THEATRE

Paul Steindorff to Present Beautiful Humptydink Opera
With Mabel Riegelman and Anna Young in
the Leading Roles

Paul Steindorff with an enterprise and energy worthy of the heartiest support will present Engelbert Humptydink's splendid grand operatic fairy story Hansel and Gretel at the Greek Theatre of the University of California on Saturday evening, August 26th. Mr. Steindorff is the first musician in the bay region who has taken advantage of the summer months and has done his share to enliven an otherwise dull season with effective and brilliant musical spectacles. This summer is no exception to this rule. It is gratifying to note that the role of Gretel will be impersonated by Mabel Riegelman, who will be the stellar attraction, that consummate operatic artist who appeared in this role with the Chicago Opera Company and who created a veritable sensational triumph every time she interpreted the part. Critics and public were unanimous in their praise and indeed many regarded her as the best impersonator of the role ever heard in the large eastern music centers.

Hansel will be portrayed by Anna Young who in recent years has forged ahead rapidly as an exemplary exponent of leading operatic roles. Mrs. Young possesses a beautiful soprano voice, is a conscientious and well trained vocal artist with considerable practical experience and we feel certain she will do full justice to this grateful role. Jack Hillman, so well known as one of California's most active and most successful baritone soloists, also earning many laurels in

recent years, in connection with local operatic presentations, will sing the role of the father, while Claire Harrington, prominently associated with the San Francisco Community Opera Company and the Western Singers will sing the role of the mother. Rosa Honykova, a brilliant young soprano soloist, will sing the Sandman and Elfrida Steindorff will impersonate the role of the Dewman. The Witch will be sung by an artist of international reputation whose name Mr. Steindorff will announce later on. The ballet will be under the exceptionally competent direction of Anita Peters Wright.

There will be a complete grand operatic orchestra of fifty men and the scenery will be specially designed and built by the staff of the Hartman-Steindorff Opera Co. Ferris Hartman will be the stage director. We have reason to believe that this production will be one of the very finest ever presented at the Greek Theatre both from a musical and spectacular point of view.

William Edson Strobbridge, manager of the Hollywood Bowl Summer concerts which are making such an excellent impression, is also affiliated with the business office of the Philharmonic Orchestra of Los Angeles. Mr. Strobbridge is an excellent pianist and has always been active in the musical life of Southern California.

F. M. Biggerstaff, the well known pianist, is spending his vacation in Southern California where he is the recipient of many attentions on the part of his numerous friends. No doubt Mr. Biggerstaff will be among the first to reopen their studios this month.

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On Sunday evening, July 16th, the Los Angeles Art Center gave one of their delightful programs at the George Smart studio at 3108 W. 7th street, Los Angeles. The entire program was furnished through the courtesy of France Goldwater. The artists presented were Doris June Struble, who gave a group of piano-logs in her own inimitable way which included Waiata Poi by Alfred Hill, A Heap O' Livin' by Edgar Guest and The Tomboy which she wrote herself. Aldis Bartlett gave with masterly feeling Othello's Address to the Senators from Othello by Shakespeare. Melba French Barr, soprano, and Harold Stanton, tenor, who gave a scene from the first act of Mme. Butterfly, which was one of the best presentations seen here for some time. The program closed with a Japanese Ballet which was danced by young dancers from Denishawn and included Anne Douglass, Harry Losee, Nina Garrett, Mary Harron, Lenore Scheffer and Ruth Hayes.

Doris June Struble has been very much in demand of late. Her type of charming original pianologues and dramatic sketches are meeting with unlimited popularity before all kinds of audiences. The past week has seen her in La Jolla, where she presented a whole program under the direction of France Goldwater; at the Los Angeles Art Center on July 16th; at the Ambassador Hotel on July 17th, for the convention of dentists, and on July 18th at the Uplifters ranch and also at the West Gate Chapter of the Eastern Star. She will also appear at the Scottish Rite Cathedral on July 28th when she will present a whole new program.

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| Deposits | 72,470,177.18 |
| Capital, Actually Paid Up | 1,000,000.00 |
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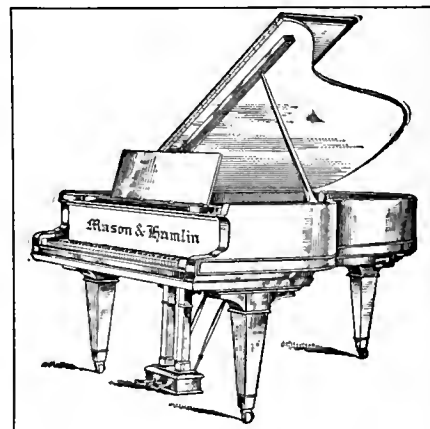
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 20

SAN FRANCISCO, SATURDAY, AUGUST 12, 1922.

PRICE 10 CENTS

OAKLAND'S BRILLIANT CONCERT SEASON

Miss Zannette W. Potter Announces Matchless Series of Concert Attractions, Including the World's Greatest Artists—Oakland Auditorium Theatre an Ideal Concert Hall From an Acoustic Point of View—Series of Twelve Concerts by the San Francisco Symphony Orchestra—Ten Evening Concerts and Two Children Matinees

Miss Zannette W. Potter, Oakland impresaria, is announcing what promises to be undoubtedly the most brilliant series of concert attractions ever offered in the great east-bay region. The Artists' Concert Series, now in its eighth season, offers an incomparable array of artists. This is the second season that Miss Potter has arranged for seven high-class musical attractions to comprise the well-known and popular series. Florence Macbeth, leading coloratura soprano of the Chicago Opera Company, will be the opening attraction, and is scheduled to appear in the Auditorium Opera House on Monday night, October 16th. An unusual and unique recital will form the second number of the series on Friday night, November 3d, when Messrs. Maier and Pattison will be featured in a two-piano recital the like of which has never been seen nor heard on this coast. These two boys of overseas fame seem to have solved the art of piano ensemble to an irreproachable degree. For the third attraction Miss Potter has secured one of the two Northern California performances of Isadora Duncan and her troupe of twenty-three French dancing girls, ranging in age from seven to seventeen, who will give a marvelous performance combining youth, beauty and the supreme art of bodily movement set to entrancing music.

This attractive number will take place on Monday night, December 11th. Mischa Elman, one of the master violinists of the world, comes forth on the course on January 23th of the new year. Then charming May Peterson of the Metropolitan will be heard in Oakland for the first time on Monday night, February 26, 1923. Edward Johnson, the new and astonishing tenor, who registered as one of the three big lights of the Chicago Opera Company when in San Francisco last season, goes to the east bay for the sixth attraction on Friday night, March 23, 1923. Then to close the season on April 20th, Miss Potter has chosen well in securing Guiomar Novaes, brilliant Brazilian pianist, whose descriptive title, "The Paderewski of the Pampas," only hints, says James Huneker, "at the power of this astonishing young woman, who by her rainbow versatility, blind, or rather deafens, the most cynical critic."

A year before the late war Miss Potter undertook the management of a series of concerts in Oakland given by the San Francisco Symphony Orchestra, which were becoming well established when the exigencies of war rudely interrupted their progress, and it is not until now that it would seem fitting and best that they should again be undertaken. So heeding an increasing demand for symphony in Oakland, Miss Potter now announces a series of ten concerts to be given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, in the Auditorium Opera House, beginning Saturday night, October 28th. The remaining concerts of this series are set for the evenings of November 10th, November 30th and December 30th of this year, and January 5th and 22d, February 2d and 16th and March 5th and 16th of 1923, respectively. Aside from this larger series there will be three matinee symphony concerts especially for the benefit of the young people throughout the bay region, held in the arena of the great Oakland Auditorium.

This enlarged musical program for Oakland and vicinity is a stupendous undertaking, and calls for the utmost co-operation on the part of those who love music for its own sake, and for the laymen who would prove their loyalty to the community's interest and subscribe to the "home" series. Miss Potter pointedly asks: "Is the time not come for east-

bay residents to support the concerts that are brought to their very doors?" And she further argues that no sacrifices are asked, inasmuch as the Oakland theatre has no superior west of Chicago, and this according to Mr. Hertz; the programs are comparable in every way; prices of admission are the same, thus affording a saving of time and fare in transit. Catering also to a popular demand, one-half of the symphony programs will be "pop" concerts. And so a glorious score of musical events have

seen their concert attractions grow from small beginnings just a few years ago to what they are enjoying today. No artist ever goes to Oakland now but that he comes away enthusiastic over the reception he has received there, and invariably comments on the feeling of musical appreciation which he detects in his audiences through the medium of so-called "atmosphere."

As an example to other cities that would establish first-class musical attractions in their midst, it might well be noted just what elements have made for success in the Oakland situation. Miss Zannette Potter, manager and director for the past ten years, knows and loves music for its own sake, and has never once lost her courage nor her faith in the people of her community; she knows programs and has always been very particular that only songs of the highest grade be given at her concerts; and she is an executive knowing not only how to direct, but has kept herself familiar with



MISS Z. W. POTTER

The Enterprising Oakland Impresaria Who Announces a Brilliant Concert Season for Oakland Including Ten Evening Concerts by the San Francisco Symphony Orchestra Under the Direction of Alfred Hertz

been scheduled from October to April of the coming season, with no two the same week, so that both series can be patronized without undue stress or inconvenience.

But Miss Potter, being an indefatigable worker, with the situation well in hand, a woman of vision and ideals, and a loyal community back of her, the Pacific Coast Musical Review does not quite see how the enlarged program can fail, and hereby extends its heartiest congratulations to the intrepid Oakland manager and to the music lovers of Oakland and vicinity in their promised enjoyment of this season's offerings.

It must be a matter of great satisfaction to east-bay concert goers to have

every detail of the business that has grown up around her because of her untiring efforts and her adherence to her ideals—namely, to give to her neighbors and friends the opportunity to attend first-class musical attractions at a nominal price of admission.

MUSICAL REVIEW PLAN ENDORSED

The Pacific Coast Musical Review is in receipt of numerous endorsements of its plan suggesting the organization of a Pacific Coast Artists' Association, the purpose of which is to centralize the efficient forces among our musical educators. Many of these endorsements have come to us by word of mouth, but the following two express the sentiment of all:

San Francisco, July 31, 1922

My Dear Mr. Metzger:

I am with heart and soul one of your supporters and am willing to co-operate with the Pacific Coast Musical Review to establish an association, as you suggest in your editorial of July 24th. I admire your courage. Good luck. Yours,

ANTOINE DE VALLEY

Santa Ana, Cal., July 31, 1922

Mr. Alfred Metzger, Editor Pacific Coast Musical Review, San Francisco, Cal.

My Dear Mr. Metzger:

I have just read and re-read your latest editorial on "The Value of Thoroughness in Music," with such sympathetic appreciation that I find myself unable to refrain from addressing you a line of congratulation upon the fine stand you take with regard to higher educational ideals and musical standards, the due recognition of our Western artists and students of merit, and particularly for the magnanimous spirit you express in reference to constructive and encouraging criticism.

It is my opinion that any journal which has the courage to declare so frankly and fairly-mindedly sentiments which, if taken to heart and adopted in practice by all parties concerned, would immeasurably elevate our musical status, that journal richly deserves the co-operation and support of every sincere music lover and professional.

Ever continued success to you and your good work! Very sincerely,

CLARENCE GUSTLIN.

Antoine de Valley is one of California's foremost vocal artists and pedagogues, and is well known in San Francisco. Mr. Gustlin is vice president of the California Federation of Music Clubs, and one of the leading forces for musical progress in Southern California. We shall presently publish another editorial regarding the organization of the Pacific Coast Artists' Association.

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The Ada Clement Music School takes great pleasure in introducing Miss Rena Lazelle as the director of its new vocal department. Miss Lazelle comes to the school with a widely established reputation both as singer and teacher. During eight years in New York she held important church positions, including that of soloist of the celebrated First Presbyterian Church choir, under Dr. William C. Carl, and also Temple Emanuel, under Max Spicker. She appeared in concert at such functions as the Waldorf-Astoria musicales, the Harvard Musical Association of Boston, as soloist with the St. Louis Symphony Orchestra, and on the artist's course of many clubs and educational institutions.

She became well known as a teacher and was called to the Illinois Woman's College as director of the vocal department, and the Tiffany School of Music, Springfield, Ill., where she remained four years. From there to the University of Kansas as associate professor of voice for two years, which position she resigned to come to California. In her teaching Miss Lazelle has a thorough understanding of breath control and development as taught by De Reszke; and of voice placement, training and development. Being a musician of more than average ability, she is able to coach with authority in repertoire, opera, oratorio and in Episcopal, Roman Catholic and Jewish church services.

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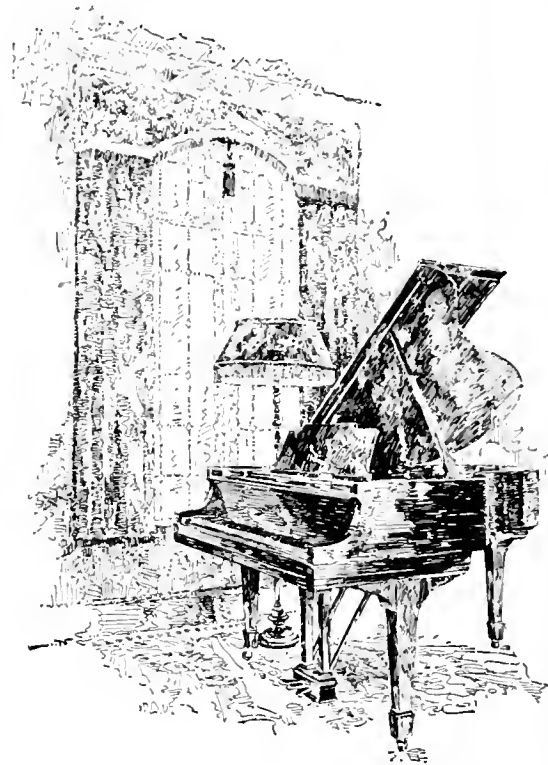
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TWENTY-FIRST YEAR

MUSIC AND THE RADIO

The sudden popularity of the radio has frightened some of the more timid spirits of the musical profession, who seem to think that with the gradual progress of the giving of concerts by means of the wireless artists will be deprived of much of their income and many of their opportunities. Of course, these presumptions are based upon an erroneous conception of art and artists. We still remember when musicians came to us at the time of the first signs of popularity due to the talking machine and expressed to us the same ideas, namely, that since people were able to listen to artists in their own home through the means of the talking machine, they would not go to concerts any more. As we maintained at that time, just the opposite was the case. The talking machine has made artists more popular than they ever were before, and concert attendance is greater than it has ever been.

When the motion picture houses first introduced mechanical pianos, orchestra musicians came to us and wanted us to write editorial articles condemning the motion-picture theatres, because they deprived orchestra musicians of their livelihood, and many members of the profession actually believed that the motion picture theatres and their mechanical pianos and organs would sound the death knell of theatre orchestras. As we told these people at the time, the motion picture theatre proved the greatest boon the orchestral musicians have ever had, and would continue to be such, if the union leaders did not constantly add to the inconvenience of theatrical managers by raising wages out of all proportion to the ability of theatres to pay, and by adding conditions and rules impossible to observe by the majority of motion picture theatres. But even so, there are more musicians employed in theatres today than there ever were in the musical history of the world, and, what is more, musicians are paid bigger salaries than they ever were paid prior to the advent of the motion-picture theatre. There is a temporary tendency to cheapen music in motion-picture theatres, due to a misunderstanding of certain uninformed managers who imagine they know the musical taste of the public, but this is only a transitory state, which is bound to change for the better.

However, let us confine ourselves to the question of the radio. Because people are installing more and more radio instruments in their homes, and at present are given a succession of concert programs from morning until night, certain artists seem to think that these radio performances

interfere with regular concerts. It is the same argument that was advanced against the talking machine. It is also true that owing to the number of programs necessary to supply radio listeners, and also to the willingness of the busy newspapers to give exceptional space to these events, many artists, mostly incompetent ones, are being included, a few first-class ones, are willing to contribute their services gratis and thus cheapen the performance of artistic programs. But all of this will change with the gradual improvement of the radio.

The time will come, and it is not far distant, when radio patrons will demand the best kind of artists and programs. It is possible to imagine. Then the radio companies (like the talking machine companies) will be willing to engage artists of reputation to interpret the programs and pay them handsomely for their services. The newspapers will gradually reduce the space allotted to radio concerts and artists, and then the musician who thinks one day's publicity is worth as much as adequate remuneration will not succumb to this temptation any more. As far as concerts are concerned, it is a fact that at least 50 per cent of an artist's success is due to his personality. A large percentage of the public attend concerts to see the artist as well as hear him. The radio, like the talking machine, will arouse the curiosity of the people in an artist who sings or plays well, and they will flock to see him. Besides, neither the talking machine nor the radio will ever be so perfected that there does not exist a vast difference in tone quality between the actual voice of an artist and the voice transmitted through records or the air and electrical apparatus. The talking machine has increased the taste for music a hundredfold, and the radio will do the same.

ADVERTISING APPROPRIATION

A New York manager sent us regular news stories about an American artist who will visit the Pacific Coast next season. Inasmuch as we extend the courtesies of our reading columns to every worthy artist as long as the articles represent NEWS, we gave space to the advance notices of this manager. Believing that the manager, who thought the paper worth while enough to send it notices to be published gratis, might wish to continue his publicity, specially as the artist needs to be better known before she can expect large houses here, we addressed him on the subject of advertising. We received a brief reply stating that he was not interested, inasmuch as the "advertising appropriation for such artist had been exhausted for the Pacific Coast." He did not add that the ambition to take away some of the money from the Pacific Coast had not been exhausted. During more than twenty years the Pacific Coast Musical Review has assisted managers and artists to increase the concert field and the interest of the public in artists. We have always been liberal with the extension of courtesies. But we certainly shall hereafter be more particular as to whom we extend such courtesies to. There is a limit to one's patience.

Elizabeth Simpson, although closing her San Francisco and Berkeley studios during July to enjoy a well earned vacation, some of her pupils have had a busy summer. Upon her return she found that Ethel Long Martin was to play one of the radio concerts broadcasted from Hotel Oakland, while Helen Eugenia Merchant was engaged as assisting pianist for Joseph Paget Fredericks' dance concert at the Greek Theatre in Berkeley on July 25th. This gifted young pianist, though forced to prepare the entire program in less than three weeks acquitted herself so satisfactorily that Mr. Fredericks immediately re-engaged her for his next dance concert in September, while he praised her splendid rhythm and musical feeling very highly. The program played by Miss Merchant and interpreted by Mr. Fredericks and corps de ballet was as follows: Valse A flat and A minor (Chopin), Polonaise C minor (Chopin), (Czardas) (Paderewski), Gavotte (Gluck-Brahms), Clair de lune (Beethoven), Golliwog's Cakewalk (Debussy), Arabesque No. 1 (Debussy), Prelude (Rachmaninoff), Scenes from Childhood (Schumann), Humoresque (Tchaikowsky).

Marie Mikova, the brilliant New York pianist, and artist pupil of Wager Swayne, gave a thoroughly delightful concert at Wheeler Hall in Berkeley on Thursday evening of last week in connection with her engagement at the summer session of the University of California. This charming and versatile pianist was in excellent form on this occasion, playing an exacting and varied program with splendid musicianship and unerring taste. Her playing is notable for a beautiful

clarity of technical finish, and a most informing level even in fortissimo and a perfect balance. Her fine intellectual grasp of the structure of the Mendelssohn Variations Series, her perfect timing and her splendid interpretation of Liszt's Rhapsody and the beauty of musical appearance in the modern group revealed her as a pianist of great power and promise. The program was as follows: Chopin's Corner (Debussy), Variations Series (Mendelssohn), Two Inventions (Bach), Country Gardens (Arranged by Granzen), Legend (Campbell), Toccata (Chante-Andone), Habn, Berceuse for a sick child, March of the Tin Soldiers (Goossens), Rhapsody No. XI (Liszt).

Dorothy and Mary Pasmore (Mrs. Roy Burrell), have returned from a long stay in Honolulu. While there they gave a series of chamber music concerts each season and were very busy teaching. The last season Mrs. Burrell was appointed director of the Punahou Music School which is affiliated with Oahu College. Under the able guidance of Mrs. Burrell the student orchestra of the school made quite a reputation for itself and was in constant demand to play at community affairs. The chamber music concerts presented many works which had never been heard in Honolulu before and the Pasmores were responsible for a decided growth of appreciation for such music. Their activities were extended to other islands in the group and they had many amusing experiences when playing in remote country villages. They found the Hawaiians very musical but, except in rare cases, very indolent. Several Japanese students of the school did exceptionally well at the piano and a few Chinese showed decided talent. A young Filipino was one of Mrs. Burrell's most talented and ambitious pupils. On the whole the white children show the most promise and carry off the honors for general intelligence. Mrs. Burrell and Miss Pasmore will remain on the Coast for some time and will be heard in concert during the fall season. They have already started teaching at their studio in the Kohler & Chase Building and their season promises to be a very busy one.

Marian Patricia Cavanaugh, the talented young pupil of Joseph George Jacobson, will give the Half Hour of Music at the Greek Theatre on Sunday afternoon, August 13th, when she will play the following program: Fugue E minor (Bach), Rondo from Sonata Pathétique (Beethoven), Mazurka (Chopin), Nocturne (Chopin), Valse (Chopin), Fairy Tales (Raff), Butterfly (Lallemet), Raindrops (Jos. Geo. Jacobson), Album Leaf (Grutzmacher), Alla Mazurka (Nemerowsky), Gladys Wilson, Myrtle Harriet Jacobs, Sam Rodetiski, and Margaret Lewis will also appear at the Greek Theatre at a later date.

Annie Louise David, the distinguished American harp virtuosa, who is now in Seattle as a member of the faculty of the Cornish School summer session, gave her second harp recital at that famous institution on Tuesday evening, August 5th, assisted by Mr. Biancone, flutist, Mr. Kirschner, cellist, and Miss Dohl, pianist. The program was as follows: Harp and cello, Sonata, G Minor (Handel); harp and flute, Promenade l'Automne (Tournier), En Bateau (Debussy), On Wings of Song (Mendelssohn); harp, flute and cello, L'Intermezzo (Lemaire), Impression Hebraïque (Skikret), Serenade (Saint-Saens); harp, Etude (Tournier), Clair de Lune (Debussy), Arabesque (Grandjany), Le Bon Petit Roi d'Yvetot (Grandjany); harp and cello, Les Berceaux (Faure), Melodie (Chapentier), Beau Soir (Debussy), Sarabande (Handel); harp, flute, cello and piano, Romance (Matthews).

Gladys Buell, an 11-year-old piano student of Miss Ida Hjerleld Shelley, the well-known Sacramento pianist and teacher, assisted by Inge Sjostrom, Leona Hunt and Gwyneth Cox, all pupils of Miss Shelley, and Waldon Whitcomb Schoen, baritone, with Ida Hjerleld-Shelley as accompanist, gave a piano recital at the Wiley B. Allen Co. recital hall, Sacramento, on Monday evening, July 24th. The little musician proved to be very talented, and Mr. Schoen pleased with a delightfully musical voice. The complete program was as follows: Etudes Op. 29, Nos. 1, 2, 13 (Czerny), with second piano; two part invention No. 12 (Bach), Sonata D Major, first movement (Haydn); duo, Danse Grotesque (two pianos) (Johns), Inge Sjostrom, Gladys Buell; The Fauns (Chaminade), Pierrette (Chaminade), By the Cradle (Grieg), Spring Dance (Grieg), I Hear You Calling Me (Marshall), Just Awearyin' for You (Carrie Jacobs-Bond), Good-Bye (Tosti), The Dawn of Hardecore, At Dawning (Cadman); Quartets (two pianos), The Awakening of the Birds (O. Lange), Marionettes (Lynes), Inge Sjostrom, Leona Hunt, Gladys Buell, Gwyneth Cox; Oriental Dance (a la Chinoise) (Harriet Cary), Song of the Brook (a request) (Warren), Valse E Minor (Chopin); trios, The Music Box (Lieblich), Introduction and Waltz (Kramer), Gladys Buell, Inge Sjostrom, Leona Hunt; The Nightingale (Liszt), Andante and Rondo Capriccioso, Op. 14 (Mendelssohn).

Warren D. Allen, Stanford University organist, announces the following programs to be presented in the Stanford Memorial Church during the week beginning Sunday, August 13th: Sunday and Tuesday afternoons at 4 o'clock - Cantabile in B Major (Caesar Franck), Romance in F Sharp Major (Robert Schumann), March of the Grail Knights from Parsifal (Richard Wagner), The Pilgrim's Progress, Part X, the Descent to the Enchanted Land, and Hopeful's Vision of Christ (Ernest Austin); Thursday afternoon, August 17th at 4:15 - Sketch in F Minor (Schumann), Canon in B Major (Schumann), Minuet in C Major (Mozart), Air in D Major (Bach), Fugue a la Gigue in G Major (Bach).

FIRST MOSS CONCERT UNQUALIFIED SUCCESS

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by Dorothy Pasmore

By ALFRED METZGER

Unquestionably one of the most refined and most artistic events heard in San Francisco for a long time was the first of a series of three distinctive programs given by Frank Moss, the excellent San Francisco pianist, under the direction of Miss Ida G. Scott at Kohler & Chase recital hall on Tuesday evening, August 1. Notwithstanding the height of the summer season there were quite a number of well known music lovers in attendance who expressed such enthusiasm for the artists that in spite of the length of the program they insisted that every number should be played, and at the conclusion of it demanded still more.

Mr. Moss revealed himself as a truly excellent pianist. In the opening number, consisting of Bach's Chromatic Fantasia and Fugue, he combined technical skill with musicianly depth and gave a reading of this classic such as it is impossible to surpass. His fingers simply flew over the ivories without effort and with an accuracy that was inspiring. His touch was limpid yet firm and his phrasing exceedingly intelligent and colorful. The Chopin B minor Sonata was interpreted in a manner to emphasize its inherent beauty and poetry. Mr. Moss simply sang the phrases and aroused his hearers to a pitch of enthusiasm one could hardly believe existed in such a select audience.

The concluding number of the program consisted of a group of modern compositions including Etude in form of a waltz by Saint-Saens, which does not belong among the ultra modern school. The Dohnanyi C major Rhapsodie belongs to those works which require the last word in technical proficiency and Mr. Moss filled this demand to the last degree. Two works by Gardiner namely, De Profundis and Humoresque represented the genuine ultra modern school which so many admire and which the writer has as yet not grasped sufficiently to enjoy. We assume that Mr. Moss brought out all the effective phrases of these works, for anyone who can play the classics with the authority displayed by Mr. Moss surely must possess sufficient artistic instinct to do justice to the moderns.

One of the distinctive features of the program was Grieg's Sonata in A minor op. 36 interpreted by Frank Moss and Dorothy Pasmore. The interpretation of both artists was thoroughly conformant to the spirit of this composition which represents one of the bulwarks of musical literature. Both grasped the rugged, virile style of the composer and both invested the work with that element of emotional contrasts which forms such an impressive part of this composition. It was a splendid example of ensemble work. Mr. Moss with his firmness

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and precision of attack and intelligent expression and Miss Pasmore with her resonant and smooth tone coupled with musicianly taste of interpretation.

Miss Pasmore also contributed a group of cello soli including Etude op. 25 No. 7 (Chopin-Glaxounow) and En Bateau (Debussy). Elegance of style, ease of technical execution, artistic grasp of the purpose of the composer and fine intonation represent the qualities upon which Miss Pasmore's claim to artistic recognition rests. The instant response of her audience is ample evidence for this artist's unusual qualifications and which always make her a desirable addition to any concert program.

The second of these enjoyable programs will be given in Kohler & Chase recital hall on Tuesday evening, September 5th and a program of exclusively modern compositions has been selected by Mr. Moss for this occasion.

GRACE DAVIS NORTHRUP'S SONG RECITAL

Much interest is being displayed in the forthcoming song recital to be given by Grace Davis Northrup in the Colonial Ballroom of the Hotel St. Francis on Tuesday evening, August 15. Miss Northrup, during her summer sojourn in San Francisco, appeared on several important musical occasions and in every instance her fine, flexible true voice, backed by intelligent artistic expression and adequate use, endeared herself to the musical public. There is so little intellectuality displayed by ordinary concert artists that artistry such as Miss Northrup reveals cannot help but find a ready response in the heart of every genuine music lover.

Miss Northrup's intelligence as an artist is not only revealed in her concert work, but may be gathered with equal force from her program selections. We cannot imagine, for instance, a more representative, varied and dignified program than the following prepared by Miss

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Northrup for this occasion: Quel Ruscelletto (Paradies), Invocazione di Orfeo (Peri), Fior di dolcezza (Del Valle de Paz), Sommi dei (Handel); Charity (Hageman), When I Bring to You Colour'd Toys (Carpenter), Across the Hills (Rumel), Happiness (Hageman); Cello Que Je Prefere (Fourdrain), Si J'etais Dieu (Fontenailles), Colombine (Poldowski), Le Moulin (Pierne); You Are the Evening Cloud (Horsman), Only of Thee and Me (Bauer), The Old Road (Scott), Life (Curran).

As will be seen this program is essentially a modern one and includes several works with which the San Francisco concert-going public is not quite familiar. We find this selection of songs by modern composers most tasteful and judicious and it ought to be of sufficient interest to our artists, teachers and student to cause them to attend this concert.

We also note that Miss Northrup will have the excellent assistance of Benjamin S. Moore at the piano. We do not know of an accompanist better qualified to interpret a program of such excellent proportions than Mr. Moore, for he will add not only prestige but also artistic importance to the program, and a concert wherein two artists so thoroughly suited to their respective artistic duties have an opportunity to delight music lovers it would seem as if the seating capacity of the hall were insufficient to accommodate those eager to attend.

Tickets are for sale at Sherman, Clay & Co. in San Francisco and Oakland and at Tupper & Reed, Berkeley. The price is \$1.50 plus war tax.

Nathaniel Anderson, the well-known New York impresario, was in San Francisco recently and a caller at the Musical Review office during the absence of the editor. Mr. Anderson directs the tours of a number of distinguished American and European artists, and, although one of the more recent additions to America's roster of prominent musical managers, he has established himself thoroughly in the estimation of artists as well as the musical public.

Miss Miriam Finerty of Oklahoma City, artist pupil of Miss Rena Lazelle, the new head of the voice department of the Ada Clement Music School, will give a recital in the school's new recital hall during the latter part of August.

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of the
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to be published

SATURDAY, SEPTEMBER 30th, 1922

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CHAMBERLAIN AND YOUNG PEOPLES' CONCERTS

Enthusiastic Sponsor of Music for School Children
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Obtained in Berkeley

We take great pleasure in publishing the following communication from William Edwin Chamberlain who has done such invaluable service in behalf of music for the young people in Berkeley and indirectly in San Francisco. However, we feel that Mr. Chamberlain in his reference to our editorial article on open-air opera and symphony concerts did not quite understand what we were driving at. We did not mean to infer that not sufficient people attended these events, but we meant to say that their cost was too great to be borne by only a few people, and that the expense should be divided among a greater number of people so that each individual would not have to carry such a burden. For instance we consider it better for music to have 10,000 people subscribe an average amount of \$10, than 500 people to subscribe or underwrite an average amount of \$200.

Mr. Chamberlain has so many excellent things to say that we are glad to publish his letter in full:

July 26, 1922.

Mr. Alfred Metzger,
Kohler Chas Bldg., O'Farrell St.,
San Francisco, Cal.

My Dear Mr. Metzger:

It was with sincere interest I read your editorial in a recent issue of your paper regarding the support of the open-air opera and orchestral concerts. You, of course, know my interest in the development of music in California through the education of young people by bringing them in contact with the best of music in my Young Peoples' Concerts, and while I am in accord with all you say in your article, can't we do more by including more children of the present generation to listen to finer concerts than to scold the adults for not supporting something which they were not taught to like and enjoy in their youth.

I have just returned from an extended trip to the East where I made quite a thorough survey of music development, and as far as I was able to learn we in California are the only ones giving such educational concerts to the present younger generation, who, of course, will be our supporters of music in the future. There are, of course, Young People's Concerts in many of the larger cities in the East but they are given only occasionally while our concerts are a regular occurrence. Last season was a great season for our concerts as we had an audience of two thousand children at each concert, opening the season, as you know with the San Francisco Symphony. The letters of appreciation from Mr. Hertz, Mr. Widdenhams and Mr. Hume sent me after the first concert by the orchestra seems to bear out my theory regarding the value of such educational concerts and encourages me to help make such concerts more than a local thing. Mr. Hertz' letter in part "I want to congratulate you upon the splendid success of our children's concert on March 27th. I especially appreciate that the children have the full benefit of the lovely preparation which they received at the hands of their teachers and I know that the success of this event is principally due to your wonderful efforts to bring this result about."

Mr. Widdenhams' letter in part: "In the hundreds of concerts we have given in the past, I have yet to attend one where I felt the appreciation and the interest to be keener. Giving rapt attention, their applause was spontaneous and not perfunctory—in other words they seemed to be intelligent orators. This judgment is

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Organist

California Theatre

San Francisco, Calif.

given after having stood in different parts of the Auditorium in order to study the audience as a whole, as well as individual instances. I wish to emphasize the work of yourself and the various ones responsible for the musical development in the schools. It was indeed an evident fact that a decided and constructive effort has been made to impress upon the child's mind what the orchestra stands for, what its component parts are and their relative location, for in talking with a number of the children and overhearing remarks of others, I was impressed with the knowledge they had gained. If many of those who support the symphony had as broad an idea of the orchestra and its value, I dare say raising of funds to perpetuate such an organization would be more of a joy and less work."

Letter of Mr. Sam Hume in part: "May I tell you what a very splendid work I think you are doing in organizing and presenting for the young people of Berkeley an annual series of concerts? It is only in this way that those of us who are interested can ever hope to create in the next generation a keener and more widespread appreciation of good music. I don't know when anything has given me a greater thrill than the sight of two thousand Berkeley school children of all ages listening to the Symphony Orchestra. They were as well behaved and seemed so enthusiastic, that it seemed a pity that instead of one concert, we were not doing a series of them. Anything I can do for you at any time to co-operate with this work, will be not only a privilege but a pleasure."

I greatly appreciate your splendid effort in the development of music in California and I am sure that you will understand that I am writing you this letter, not in any way in criticism of your article, but commend it and to tell you what we in our modest way are striving to do for the growing generation. It would be a splendid thing if there could be a national movement to foster and develop such educational concerts for young people, for they will not only be the musicians of the future but the supporters of music.

I have just returned from an extended trip through the East, stopping at the various music centers and making a general survey of the music condition. The enclosures will tell you pretty much of what I did and while the expression Berkeley is emphasized I personally mean California in general.

With all good wishes to you and the success of your valuable paper to our profession, I am

Cordially yours,
WILLIAM EDWIN CHAMBERLAIN.

ALCAZAR

Dudley Ayres, the Alcazar's popular and talented leading man, has been re-engaged by Belasco & Mayer for another season and returns rejuvenated and refreshed after a seven weeks' vacation making his reappearance Sunday matinee, August 13. One of the most fascinating plays to be seen in recent years, "The Mountain Man," by Clare Kummer, has been selected as the vehicle for his home coming. In the stellar role he

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will have one of the really big chances of his career and it was by reason of his exceptional fitness for it that the piece was chosen for presentation at this time. A romantic comedy with the glamor of the hill country, peopled with big hearted characters, carefully drawn from life by the author, "The Mountain Man" is the sort of vehicle best calculated to linger long in the memory.

The story is that of a rough mountaineer, brought by a sudden turn of fortune back to the rich valley folk from whose land his father seceded, and of the pretty romance that makes life more than worth while for him. Miss Kummer's faculty for weaving into her theme something new and refreshing, has been more than realized in this most entertaining play which is one long delight.

Katherine Van Buren will appear in the principal feminine characterization, one in which her winning personality can best be displayed. Ida Maye and Rankin Mansfield will be found agreeably cast and the other parts exceptionally well handled. Great preparations are being made for the production by Stage Director Hugh Knox and the scenic investiture will be a feature.

This week the Alcazar's new juveniles, Ida Maye and Rankin Mansfield are demonstrating their ability in a delightful presentation of "Seventeen," one of the most entertaining plays seen on the Alcazar stage in years.

DISTINGUISHED MUSICIAN LOCATES HERE

We feel a keen pleasure in welcoming into our midst Maestro Dino Bralli, who for the past five years has been with the Chicago Grand Opera Co. and has been affiliated with such personalities as Mascagni, Campanini, Charlier Cimini, etc. We consider him a valuable addition to our musical endeavors here in San Francisco, and with his ability as teacher and conductor we sincerely hope he will find that our city affords sufficient material to justify him in his efforts towards the advancement of the best in music. We hope to have the opportunity to hear some of his compositions, which we are informed amount to many interesting classical works, ranging from songs to masses, cantatas for chorus and orchestra, trios and string quartets. He intends to give lessons in singing, piano, and composition, and has established himself at 833 Cole street (Park 9539). He has also made arrangements for a downtown studio for pupils who find it inconvenient to go to his residence studio. He has testimonials from many well known artists, such as Rosa Raisa, Galli-Curci, Giacomo Rimini, Lazzari, etc.

Gino Severi, the brilliant young conductor of the California Theatre, has returned from his two weeks' vacation and will against conduct tomorrow's Sunday morning program. An especially fine selection of compositions has been chosen for this occasion. Harold Stanton, the American tenor, will sing "The Lullaby from Godard's opera Jocelyn."

HANSEL AND GRETTEL AT GREEK THEATRE

Paul Steindorff to Direct Excellent Production of Humperdinck's Fairy Opera—Mabel Riegelman to Interpret Gretel

Music lovers and students of grand opera, will be delighted with the announcement that Paul Steindorff, Choragus of the University of California, will present at the Greek Theatre, Berkeley, on Saturday evening, August 26th, Humperdinck's *Hansel and Gretel* as his annual grand opera festa. Several notable incidents attendant upon this production will stimulate the interest of the general public. The staging will be under the direction of Ferris Hartman assuring an original and spectacular presentation which should be thoroughly artistic yet altogether unusual. This will be the first time that *Hansel and Gretel* has ever been sung in the open air.

Heading the cast is Mabel Riegelman who will sing the role of Gretel, her portrayal of which is as famous throughout the operatic world as is Calve's *Carmen* or Melba's *Lucia*. Mabel Riegelman needs no introduction to the Bay region audiences. Being an Oakland girl, her accomplishments in Europe and with the Chicago Grand Opera and the Boston National Grand Opera companies in America, were noted with pride hereabouts, for a California girl was holding her own gloriously with the European stars of traditional grand opera. Her great opportunity and fame came to her through the role of Gretel where her charming, vivacious personality and wonderful voice was given its widest scope in the delightful fairy tale of the Grimm Brothers and the entrancing music of the great Humperdinck.

In the English version of the opera much is gained for the story of the Babes in the Woods who were put to sleep by the Sandman and awakened by the Dewman in the leafy forest where they were lost, only to find a

CHRISTIAN HOLTUM'S CONCERT

Christian Holtum, basso, who is spending the summer in San Francisco, and who will return to New York at the conclusion of his vacation, has been induced to give a song recital in the Colonial ballroom of the St. Francis Hotel on Wednesday evening, August 30th. The patrons and patronesses of this event include: Mayor James Rolph, Jr., Supervisor W. S. Scott, Miss Estelle Carpenter, Judge James G. Conlon, Paul Steindorff, John W. Metcalf, Rev. Charles P. Deems, Mrs. Ellis Bloch and Supervisor J. Emmett Hayden. Mr. Holtum is a native of San Francisco, and served in the world war until he became disabled.

He received his first musical training under the tutelage of Miss Estelle Carpenter in the San Francisco public schools and local teachers. Later Mme. Schumann-Heink gave him a hearing, and upon her advice he went to New York City, where he studied with David Bispham until that famous teacher's death. He continued his studies with Vernon D'Arnalle of Rome, Italy. Mr. Holtum possesses a basso voice of power and compass, and has a magnetic and pleasing personality. His repertoire embraces many styles of singing, and his programs are therefore interesting and varied. He is giving this one recital in San Francisco before returning to New York City, where he will fill a series of engagements and continue his musical training.

The program to be presented on this occasion will be as follows: (a) *Que Sdegno non S'Accende* Magic Flute (Mozart), (b) *Aria, In Felice e Tuo Credevi* Ernani (Verdi), (c) *Possenti Nomi* Magic Flute (Mozart), Christian Holtum; violin solo, Suite Op. 10 (Sinding), Hother Wismer, violinist; (a) *The Great Awakening* (Kramer), (b) *Annie Laurie* (Liza Lehmann), (c) *Invictus* (Huhn), Christian Holtum; (a) *Le Cor* (Flegier), (b) *Still Wie die Nacht* (Bohm), (c) *Rollin' Down to Rio* (Edward German), Christian Holtum; piano solo, *Etude in D flat Major* (Liszt), Elsie Cook Hughes, pianist; (a) *Hard Trials* (Barleigh), (b) *Swing Low, Sweet*

for its second music week to be held the first week in November. Community Service co-operates with other national and local agencies, such as the National Bureau for the advancement of Music, the National Federation of Musical Clubs, the Public Schools, the Music Teachers' Associations and other organizations in this broader promotion of Community Music. Five new cities are to be organized for Community Service work in California in the fall, making a total of twenty-one communities where Community Service work in its various phases is being promoted.

CALIFORNIA THEATRE SUNDAY MORNING CONCERT

Paul Steindorff as Guest Conductor and Cecilia Arrillaga, Pianist, Share Honors in One of the Best Concerts of the Season

We take pleasure in publishing the following review which appeared in the San Francisco Bulletin of August 7 from the pen of Helen M. Bonnet:

Paul Steindorff conducted the weekly concert at the California Theatre yesterday. His familiarity with popular taste, acquired from his long experience as operatic conductor and bandmaster, prompted him in the composition of a program that placed his audience in delightful mood. The orchestra, in which, if ignition was not immediately apparent, as when in contact with the Italian fire of their director, Gino Severi, yet gave no evidence of the phlegmatic. Only one is always aware when Steindorff conducts that his action is actuated by its wielder's consciousness that music is the essence of order. Rossini and Wagner, each representative of the spirit of his own period, were interpreted in characteristic compositions which were read with telling effect. Steindorff was equally happy in the flowing nuances of Wagner's *Dreams*, and in the dynamic old Rossini masterpiece, the overture to *William Tell*, which never yet



MISS MABEL RIEGELMAN

The Distinguished Urban Donna Soprano Who Will Interpret the Stellar Role of Gretel in the Opera *Hansel and Gretel* at the Greek Theatre Under the Direction of Paul Steindorff



CHRISTIAN HOLTUM

The Young California Baritone Who Will Give a Concert at the Colonial Ballroom of the St. Francis Hotel on Wednesday Evening, August 30



HAROLD STANTON

The American Tenor Who Will Be the Soloist at Tomorrow's Sunday Morning Concert of the California Theatre Under the Direction of Gino Severi

terrible witch who wanted to eat them but was turned into ginger bread by the good angels and they lived happily ever after, is brought out plainly in all its delightful details. *Hansel and Gretel* is to opera what Peter Pan is to the speaking stage and Mabel Riegelman is to *Hansel and Gretel* what Maud Adams is to *Peter Pan*—the very spirit of eternal youth.

Although a fairy tale, *Hansel and Gretel* is not altogether a child's opera for the difficult music of Humperdinck enters into the spirit of the fantasy with such masterful technique and abundant melody, which, while thoroughly classical, possesses all the charm of the folk songs of the peasantry of central Europe retaining the atmospheric lift through its mazes of harmony and counterpoint, and although its appeal to the older students of music is its delightful romantic charm, its attraction to children for its "dream of Fairyland come true" is educational as well as entertaining. The balance of the cast will be comprised of some of the most talented and noted artists in the country who have been carefully selected by Paul Steindorff for their fitness to the several roles of the opera.

Anna Young, well known and highly regarded in operatic circles, and remembered for her portrayal of *Armour* in Gluck's *Orpheus*, the first grand opera produced in the Greek Theatre by Paul Steindorff, will have the role of *Hansel* and should lend to the role of the boy her wealth of yvry and happy disposition with the tenderness of the child protector of his resourceful sister. Her remarkable voice is exceptionally well suited to the role and with Mabel Riegelman's *Gretel*, the opera should be well worth attending. Other prominent artists engaged are Jack Hillman, Clare H. Harrington, Rosa Honyikova, Elfrida Steindorff, while negotiations with others are still pending.

An orchestra of fifty is being selected and a ballet trained by Anita Peters Wright will be an additional feature. Paul Steindorff will conduct the performance.

Chariot (Reddick), negro spirituals; (c) *I Love a Lassie* (Lauder), (d) *When I Was Twenty-One* (Lauder), Christian Holtum.

Mr. Holtum will be assisted by Hother Wismer, the well-known and greatly admired violinist, and Elsie Cook Hughes, the splendid pianist, who has established for herself such an excellent reputation here.

MUSIC WORK OF COMMUNITY SERVICE

The Music work of Community Service, Incorporated, in Pacific Coast cities has gained a great impetus during the past year according to the statement of Alexander Stewart, music organizer for Community Service, Inc., for the Pacific Coast District. Mr. Stewart has recently completed a trip of several months' duration during which he visited 16 cities and towns from Seattle to San Diego where Community Service is operating on a local basis. These cities include not only some of the larger centers of population such as Seattle, Portland and Los Angeles but also cities such as San Diego, Sacramento and Long Beach, and smaller cities and towns such as Walla Walla, Aberdeen, Hoquiam, Yakima in Washington and Modesto, Visalia, Oxnard and other communities in California.

In most of these communities, music committees have been organized for the purpose of promoting a year-round program of community music activities such as music memory contests, Christmas and Easter carols, grand opera performances with phonograph, music appreciation groups and in a number of cities, organization of choral societies and glee clubs. Three cities in California have organized choral societies under Community Service during the past year. Promotion of music weeks, and in several cities, spring choral festivals, are also an important part of the work.

Mr. Stewart reports that six cities in the northwest are planning to hold music weeks during the coming fall. San Francisco has also begun active preparation

missed fire in a mixed audience of mere melody lovers and music scholars. Delibes, Strauss and Massenet were also represented on the program.

Miss Cecilia Arrillaga as piano soloist had an artistic triumph. The young lady is the daughter of the late Santiago Arrillaga, whose deep and embracing musical culture and his skill as teacher achieved more for virtuosity in music during the thirty years of his labors in San Francisco than can be attributed to any other individual in California. To have been long his pupil was to build upon a rock an edifice distinguished for harmony of line and melody of intricate ornamentation. His daughter gave evidence yesterday that not only has she acquired his impeccable brilliant technique, but that she has inherited his ardent musical temperament. Between herself and her instrument there was that complete understanding which results from the knowledge of the mechanism of the art of bringing out the piano's singing tone, revealed in the sustained phrase of the *Andante* movement of the Chopin offering, as well in the fluent bravura section.

In response to hearty applause and a floral shower, Miss Arrillaga played the *Seguidilla* of Pedro Albeniz, which occupies a favored place in Cortot's repertoire, her interpretation ringing true as if with the artiste's inborn realization of its Spanish significance.

Mme. Isabelle Marks, the well known vocal pedagogue, has returned from her summer vacation and is again busy with her studio work. She is preparing for one of her fine recitals and no doubt will resume her studio concerts as soon as the students are sufficiently prepared. Mme. Marks reports that she had a delightful time and that she succeeded in resting thoroughly from the numerous tasks of her winter work.

To Musicians and Students

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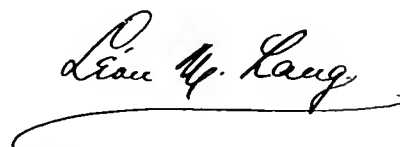
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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, August 6, 1922—Tchaikowsky's own confession that he had cried often and bitterly during the writing of his *Symphony Pathétique* came back into one's mind during the overwhelming reading accorded this work by Conductor Hertz at Hollywood Bowl last evening. Swinging the full width of the exaggerated, almost supernatural width of the emotional pendulum in this opus, Hertz delved into its utter despair, as Dante has not painted it more hopelessly, plunging into bacchanic frenzy and sinking back into all-engulfing hopelessness. It was a colossal reading, in spite of technical shortcomings, the latter easily excusable because of the entirely insufficient rehearsal time enforced by pecuniary reasons. The shadings Maestro Hertz produced were immense, both in their hushed pianissimi or torrential forte effects.

Whether or not the choice of another lighter symphony to be played in its entirety would have been preferable in inaugurating the complete rendering of symphonies is too lengthy a question for a brief review. In any case it was a memorable performance. Cornelia Rider Pessart played the first movement of the Rubinstein concerto for piano and orchestra. She possesses admirable technique, musical warmth and produced more tone color than any other pianist heretofore playing at these open-air concerts. Hertz accompanied beautifully. Schubert's *Military March* sounded lovely, like a polonaise charmante, thanks to the characteristic phrasing of Maestro Hertz.

Cadman Night at the Bowl proved one of the biggest successes of this remarkable open-air concert season. About six thousand people extended a rousing greeting to "Charley," otherwise known as Charles Wakefield Cadman, today one of the most representative American composers. Margaret Messer Morris, soprano, noted for her lovely singing of Cadman compositions, Jules Lepski, violin soloist, and last but not least, Maestro Alfred Hertz found great favor with the public. Cadman's *Prelude* to his *Omar Khayyam* suite, written originally for a film version of the Persian poem by Ferdinand Pinney Earle passed by in shimmering tonal colors, like the radiance of eastern life it is to depict. Cadman obviously strives toward technical simplicity of expression in view of the fact that his opus represents incidental music. His melodic and orchestral material however, is strikingly appealing, calling forth warm applause. His songs *At Dawning*, (violin obligato by Mrs. Norman Shaw), *From the Land of the Sky-Blue Water*, and the *Spring Song of the Robin Woman* from the opera *Shanewis* were sung by Mrs. Messer with lovely sweetness of tone and excellent diction.

Jules Lepski was a brilliant violin soloist in the *Tondo Capriccioso* by Saint-Saens. His tone seems to have gained in breadth and warmth, emphasizing thus his technique all the more. Alfred Hertz, in short gave masterly readings of Gluck's *Overture Iphigenie in Aulis*, of the third movement from Rimsky-Korsakow's *Scheherazade* and of Liszt's *Second Hungarian Rhapsody*. In each instance he revealed himself a master of style, a fact fully realized by the enthusiastic audience.

Elias Hecht, the director-founder of the San Francisco Chamber Music Society, was a greatly welcomed guest in this city for a few days. Mr. Hecht is one of the most popular musical ambassadors we have had the pleasure of receiving from the North for a long time. He was guest of honor during a number of functions given here and our music critics took due notice of his sojourn here. I am quoting below the Los Angeles Saturday Night, a literary-musical weekly whose music editor (by the way, your very own scribe) wrote as follows:

Musical California has won new honors in the form of an invitation which calls the Chamber Music Society of San Francisco to Pittsfield, Mass., where it will participate in the internationally famous chamber music concerts. Elias Hecht, flutist, founder and director-manager of the San Francisco ensemble, is passing a few days in town, with the probable result that we may hear these exquisite players (Louis Persinger, first violin; L. W. Ford, second violin; Nathan Firestone, viola, and Walter V. Ferner, cello), here early next year. The ensemble are "summering" now at Santa Barbara, where they have given an unusually brilliant concert. About the end of next month they will proceed to Colorado Springs, the home city of Persinger, where they will remain two weeks, rehearsing and concertizing. They plan to arrive in Woodstock, N. Y., September 15th, where, together with the other competing chamber-music organizations appearing at the Pittsfield Festival, they will be the guests of Harvey White for one year.

Mr. White has been the official host for the Pittsfield artists ever since Mrs. W. Coolidge endowed the Pittsfield Chamber Music Festivals. In Woodstock they will play inter-val programs together with other quartets and ensembles, and then motor over to Pittsfield, which means a sixty-mile ride through beautiful forests. Mr. Hecht is not certain what compositions his ensemble will render there. They will combine with the famous Guizot Woodwind ensemble from New York, and probably perform a Schubert octet. The other selection considered by them for the competition performance is the *Quartet by Ravel*.

Invitation to participate at these comparison concerts, where the foremost chamber-music players, not only of this country, but also of Europe, take part, is in itself an exceptional distinction. Southern California



Calmon Luboviski appears in case 1 Aug. 15th at Philharmonic Auditorium, Angeles Y. N. 1

FITZGERALD'S FOR THE ADVANCEMENT OF MUSIC

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Calmon Luboviski, the brilliant young violin virtuoso of Los Angeles, is continuing his remarkable success in his appearances at the Hollywood Bowl Concerts. Mr. Luboviski is accepting students during the summer. Like so many other artists he has chosen for his home and for his accompaniments that supreme pianoforte

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may as well rejoice with the Bay City music lovers that such a signal tribute has been accorded to a California organization, especially as we have had, alas, only rare occasion to admire their distinguished artistry.

So great has been the reputation of the San Francisco Chamber Music Society that Arthur Judson, manager of the Philadelphia Orchestra and New York Philharmonic Orchestra, as also of noted soloists, has invited the ensemble to make New York City their permanent home and devote themselves entirely to chamber music work. At the end of this season the four musicians will, therefore, resign from the San Francisco Symphony Orchestra and transplant their "lares and penates" to the musical hub of the world. They will, however, make their "maiden" concert trip in the East already this coming fall, with New York City, Boston and Philadelphia as the principal points of their trip.

San Franciscans, and with them music lovers in the West, will wish godspeed to these splendid champions of the highest musical art, of chamber music. We will also regret their leaving. Yet music, less than any other art, cannot and shall not be bound by boundaries. Moreover, as Mr. Hecht assures me, the Chamber Music Society of San Francisco will retain its name, and musical California will have representatives in the East, and before long, I am sure also in England and on the European continent, of whom we may be justly proud.

In conclusion, it is but just to show with a few figures what the San Francisco ensemble has done for chamber music in general. When Elias Hecht founded the San Francisco ensemble ten years ago their concert audiences averaged thirty to seventy-five listeners. This last season never less than thirteen hundred and as many as seventeen hundred people were present at each concert. These figures hardly need any comment, except that they represent an inestimable amount of musically educational work, on the basis of which other chamber music ensembles, like the London String Quartet, for instance, can financially afford to come to San Francisco.

Evidently, they cannot yet afford to do so in our city. However, things are turning for the better also here. (My apologies for the "also" to the 100 per cent Los Angelenos.) If it does, then we have to thank such valiant champions of chamber music as May Macdonald Hope, pianist of the Los Angeles Trio, to the Zoellers, and last, but not least, to Blanche Rogers Lott, thanks to whose efforts Los Angeles will soon have a well-organized chamber-music course, with a large list of patrons, which is necessary to give the proposed twelve concerts.

Mrs. Theodore Thomas, widow of the noted conductor, is expected in Los Angeles early next month. Mrs. Theodore Thomas, like her famous husband, America's first great conductor, who introduced symphony concerts here on the present-day basis, has been very active as to musical development in America. She is the founder of the National Federation of Music Clubs.

Ann Thompson, brilliant young Los Angeles pianiste, is resting a few weeks with her family in Ardmore, Okla. She will return here for studio and concert work late this month. Miss Thompson went to New York in May and took an intensive course in piano playing with William Bachaus, one of the greatest technicians of the keyboard. She also appeared in several concerts and made several rolls for the Ampico piano.

From New York and from Arizona comes word regarding the growing popularity of songs by Grace Adele Freehey, local pianiste and composer. Miss Freehey's songs were rendered before the convention of the Arizona Federation of Music Clubs and at the biennial convention of Women's Clubs, held recently, meeting in both instances with warm approval from public and press.

Charles E. Pemberton, well-known teacher of violin and musical theory, one of the leading composers in the West, is working at a string quartet. He is now writing the third movement. Mr. Pemberton's sonata for piano

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and violin was considered one of the best original crea-
tions by a Western composer heard during the recent
state convention of music teachers.

Friends of Fannie Dillon, nationally known Los
Angeles composer, learn that Miss Dillon has arrived in
Peterborough, the art colony founded by Macdowell.
She will journey to New York City early next week and
devote her time to study as well as to creative work.

F. Wight Neuman, leading concert and operatic man-
ager of Chicago, who has spent the last month in Pasa-
dena and Los Angeles, has left for the northern part
of the state prior to his return to the Windy City.

Mrs. C. Herbert, who guides the musical destinies of
Santa Barbara from the managerial angle, has motored
south for a few days' sojourn at Los Angeles. Mrs. Her-
bert's midsummer activities at Santa Barbara include
two successful programs by Frederick KoVert, impres-
sionistic dancer, and of Lester Donohue, pianiste. The
Chamber Music Society of San Francisco appeared five
times at musicales in Santa Barbara homes during the
last month.

Community music as a movement is spreading fast
in the coast states, according to Alexander Stewart,
community music expert and organizer on the Pacific
Coast for the Community Service, Inc., the national or-
ganization, with headquarters in New York City. "With
California widely realizing the value of community
music and of music as a community asset, we have
concentrated our efforts on the Northwest for the time
being, at least as to the organization of new community
music centers," Mr. Stewart declared.


"Seattle, Portland, Walla Walla, Yakima, Aberdeen
and Hoquiam have adopted all-year-round community
music programs under the auspices of committees
formed by business men, club women, professionals and
prominent members representing the class of people
whom we call vaguely the labor element. All these cities
will hold civic music weeks in the fall season. Califor-
nia can boast of three cities who will hold their second
music week this autumn--San Francisco, Sacramento
and Modesto. Oxnard, Visalia and San Diego are work-
ing very actively towards great community music pro-
grams. A permanent chorus of more than eighty voices
has been formed recently in Oxnard as an outcome of
the community sing. Gage Christopher of Los An-
geles has been appointed director. At Visalia and Sacra-
mento similar organizations for concert work have
been formed, thus proving the permanency of musical
work and artistic stimulus of community music organ-
izations."

Alexander Stewart, well remembered here as organ-
izer of last year's Community Music Week, passed
through Los Angeles yesterday on his way to his home
city, San Francisco, where he will make initial prepa-
rations for a second music week.

Estelle Heardt Dreyfus, popular contralto, will be
soloist at the Spanish program in the Hollywood Bowl.
Miss Betsy Byrnes, a pupil of her, was heard in recital
at Torrance.

Sylvain Noack, concert master of the Philharmonic
Orchestra, and Mrs. Noack are sending greetings to
their friends. When last heard from they were in Am-
sterdam.

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BROADWAY

Gertrude Ross, gifted song writer, is spending the
summer at the beach with her family. She enjoys work-
ing within sound of the rumbling breakers. She has
baptized her cottage Little House of Song, and the
atmosphere of the place evidently is sympathetic to her
own patron saint of song. She is working on several
manuscripts. Several other recent compositions will be
heard at the Ethel Club concert in Santa Monica when
Mrs. Grace Widney Mahee is to sing her Spanish-Califor-
nia folksongs, the Sunset on the Desert and her
Spring Song.

Mme. Beatrice de Troost, well-known teacher of voice,
and George de Troost have left for San Francisco, where
they will spend a short vacation.

Frederick KoVert, gifted young dancer, and Lester
Donohue, pianist, gave successful programs in San
Diego. Mr. KoVert aroused considerable comment of
favorable nature with his unique Dance of Vanity given
at a local theatre.

Ilya Bronson, principal cellist of the orchestra, substi-
tuted at short notice for Richard Buhlig during a recent
concert at Hollywood Bowl. Mr. Bronson's playing of
Kol Nidrei was winning because of appealing musical
declamation and carrying power of tone.

Maurene Dyer was the successful soloist in a pro-
gram of her own at the Santa Monica Chautauqua series
of concerts. This young mezzo-soprano will make a tour
of Australia next fall.

May Macdonald Hope, pianist; Calmon Luboviski, vi-
olin, and Ilya Bronson, cellist, forming the Los Angeles
Trio, were heard in recital under the same auspices.

Alfred Kastner, the well-known solo harpist of the
Philharmonic Orchestra, and Mrs. Kastner were hosts
to a number of prominent musicians at their charming
home.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE PURPOSES OF VOCAL CULTURE

It will be conceded that success in singing is not an accident; to what extent natural talent on the one hand, and cultivation of this talent on the other, are responsible for success, are questions which are rarely given the amount of consideration they merit. We must concede talent before we go far with its cultivation, but a clear understanding of the purposes of vocal culture seems to be lacking in the majority of cases. This is one reason that talent is so often misdirected, and wherever there is misdirection of energy, results are bound to be delayed, and our best expressions can never be realized.

Briefly the purpose of vocal culture may be described as the acquisition of spontaneous or automatic control of the powers, as they exist in the normal human being, to express ideas, sentiments and emotions in such a way that they attain their greatest effect without artificiality or undue force. Previous chapters have stated the causes of failure as misconception of the purposes of singing, and misdirection of energy, and it is hoped that this chapter will lead to an exercise altogether too little appreciated by singing students as a rule: introspection.

All art is founded upon psychological laws, and involves principles which are true for all time and for all peoples. It will readily be understood that such a broad proposition gives great freedom for the individual, but such freedom should find play only within certain limits, and we shall try to define some of these limitations. Superficial and abnormal usages should be discarded at once or as soon as they are recognized. Among these may be included the falsetto and the shout, for neither of these have any uses that are at all satisfactory; not only is it a waste of time to study them, but they do positive harm to the singer. Recipes for voice-placement and other tricks may also be cast to limbo. Let it be said at once that nature has withheld talent only in very rare cases, but wherever this is the case no teacher can supply a substitute because there is none. This thing we call talent must be recognized for what it is; some have it in greater measure than others, but this in itself is no guarantee of success in singing; on the contrary, it is liable to give a very misleading impression of what it will do toward bringing one to a state of artistic consciousness. Talent is priceless, but it is abused because it is misunderstood. It is at once the subject, the object, and the means of development. Exact physiological knowledge is desirable, but it can never enable one to sing because singing is a psychological activity, and talent comes under this heading. It is true that physiological energies are used, but in singing they must be directed by a soul impulse, which impulse should be directed to some extent by the will. Any discussion as to where the physiological begins and the psychological ends is futile for our purpose because of the limitations of human intelligence.

The instrument of the singer is as perfect as it can be made; the method of using decides its effect. The teacher's function is not only to correct habits of diction, and to teach rhythmic and melodic values, but he must see to it that the voice itself carries a sense of conviction, otherwise the singing will be but sounding brass, and a delusion and a disappointment to the student. This quality in the voice—elusive, but not delusive—is a much neglected and valuable asset to the singer and the student. The possession of a splendid voice in itself is not enough to guarantee successful singing, even though it be cultivated to its utmost; for without the singing receive its impulse from the soul centres, it complies not with the conditions demanded by art. If this thought be borne in mind, it will in itself lead to the discovery of qualities and powers that otherwise will be dormant.

Singing, to be successful, must have CHARACTER, and without character mere voice is of little use. This may be noted as a principle of first importance in vocal culture. No talent can be supremely effective unless it act in conjunction with certain moral qualities; moral guidance will prove a valuable preventative of any misdirection of talent. True it is that men and women without special aptitude for singing are sometimes deluded into the belief that they can sing just because they delight in the art. There are born singers just as there are born actors and authors; the schools cannot supply what nature has withheld, and it is not the purpose of these lines to discourage those who think they can sing just because they delight in it—rather is it the purpose to induce students to find out what constitutes artistic singing, and to develop themselves accordingly until they realize their capacity for song. The process itself is fascinating and will add values to the life and personality of such students far outweighing the effort.

A thorough grounding in musicianship, diction, etc., is vital to the progress of the students, but the ability to sing will only be acquired by the cultivation of the individual. There have been teachers who have mistaken their mission, who fall back upon tricks of "placement" and particular usages until the student finds himself in such a morass of nonessentials that he stands no chance of ever singing until he cuts loose entirely from these inhibitions, and begins to assert his individuality in giving expression to himself in his own way. Just how much he can improve his work is hard to say, but simplicity and sincerity should characterize his every attempt. This in itself will possibly be difficult, but the right kind of teacher will always recognize these conditions and will be able to map out lines of development which will bring to the critical notice of the student the required condition at once; it is then the student's duty to cultivate the condition until it be-

comes habit. We may say right here that a student may be vividly impressed by the imperfections in another and at the same time not recognize kindred imperfections in his own work. These singers sometimes blame everyone but themselves for their shortcomings; the public even is regarded as stupid because it refuses to recognize their defects as excellences. Such singers usually lack perception, and that particular quality we call talent, and the kind thing for the teacher to do is to tell them so, but unfortunately, in many cases, they are allowed to go on. Many a shout has been designated as singing, but it is not too much to say that the public as a rule knows better.

Wrong habits, however, are not always an indication that talent is lacking; it is only when students cannot see their error that they should be discouraged from further efforts. Unnecessary tensions are sometimes used by otherwise satisfactory singers, and when used are often regarded as an asset. Recently an experienced singer from Utah came to the author for criticism and advice; the possessor of an unusual voice, plenty of physical vitality, a splendid intellect, mature and competent, and altogether a very satisfactory singer. In certain passages, however, he sang with an excess of energy pent up at the neck and shoulders; in conversation he mentioned a prominent tenor who is guilty of a similar practice and roundly denounced him for it. My client, speaking of his own singing, referred to this condition as his "big voice," but it only took about fifteen minutes to demonstrate that this so-called "big voice" was really an obstacle to a recognition of powers that he already possessed but which had never been available to him because of a habit which automatically closed off his capacity.

LOS ANGELES LETTER

(Continued from Page 9, Column 3)

Concert Master Henry Svedrofsky and Mrs. Svedrofsky will play the Bach double concerto during the Saturday concert.

Impresario L. E. Behymer has left Chicago, and is wending his way back to Los Angeles, where he will arrive during the last week of this month. In the meantime, Miss Rena MacDonald, his sagacious and charming associate, is "keeping house."

Clifford Lott, prominent baritone, has decided to spend a few more days at the Russian River camp of the Bohemian Club, where he visited to attend the high jinks. Mrs. Lott is spending a month at the beach, while at the same time substituting for Albert Tufts, the organist at the Second Christian Science Church here.

Mr. Tufts is leaving for Chicago, where he will play before the National American Assembly of Organists. This is the first time that an organist residing west of Chicago has been honored with an invitation to appear before this national convocation of organists.

Louis Persinger, director and first violin of the Chamber Music Society of San Francisco, concert master of the San Francisco Symphony Orchestra and one of the foremost violin virtuosi and pedagogues in the far West, if not in the United States, has sufficiently recovered from a severe case of pneumonia to resume rehearsing with the Chamber Music Society and is thoroughly enjoying being "with the violin again," as he expresses it. The Chamber Music Society will leave for the East on August 31st, stopping at Colorado Springs for two weeks' rehearsing. Following this period of rehearsing Mr. Persinger is engaged for a violin recital in Denver, his first public appearance there since his joint recital with Alice Nielsen. He will appear in Denver under the auspices of the Denver Musical Society. After this engagement Mr. Persinger and his associates will leave for Woodstock and Pittsfield. At this latter city they will participate in the famous Chamber Music Festival during which they will present the Ravel Quartet. On August 27th Mr. Persinger will appear at two events in Santa Barbara. In the afternoon he will play a concerto with orchestra in one of the Civic Orchestra programs and during the evening he will appear with the Chamber Music Society of San Francisco at its final summer engagement in Southern California.

Mrs. Theodore Thomas, widow of the noted conductor, is expected in Los Angeles early next month. Mrs. Theodore Thomas, like her famous husband, America's first great conductor, who introduced symphony concerts here on the present-day basis, has been very active as to musical development in America. She is the founder of the National Federation of Music Clubs.

Adele Ulman has re-opened her studio early in August to resume the teaching of piano and of voice. Miss Ulman was attending the University of California Summer Session where she has been studying the educational aspects of music, with special stress on the manner of presenting music to the very young child. To her vocal pupils, also, she will bring new incentive gained from her contact with inspiring musicians. It is her thorough knowledge of music which has made it possible for her to combine the teaching of piano and voice with such rare success.

Frank Carroll Giffen, President of the San Francisco Music Teachers' Association, returned to San Francisco after an absence of five weeks, which he spent partly in Los Angeles and vicinity and partly in Crescent City, Del Norte County, Cal., covering this territory by automobile. His trip was interrupted through the sudden death of his brother. Mr. Giffen felt that his presence in San Francisco was imperative, although his family was unable to get in touch with him at the time. Thanks to his intuition, Mr. Giffen was on time to attend his brother's funeral.

Sigmund Beel, the distinguished California violinist and pedagogue, has returned from his vacation of one month, during which he visited the States of Oregon, and Washington, and British Columbia, and reports that he met many musicians who extended to him every possible courtesy. He enjoyed himself thoroughly, and rested from his season's studio and concert work, and is ready to resume his lessons, a number of students from all parts of the Pacific Coast having declared their intention to study with him. He has already begun teaching a number of these students, and from the present outlook it appears that he will be very busy.

Miss Augusta Hayden, the excellent soprano soloist, recently sang for the Examiner radio broadcasting station and created an excellent impression, earning the praises of those in charge of the station as well as the comments of those who "listened in." Miss Hayden sings with much taste, and possesses a fine, resonant and true voice.

Mariska Aldrich Davies, who has not been heard here for some while, will sing the Liebestod scene from Tristan and Isolde next Friday at the Bowl, under the Hertz baton.

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HALF HOUR OF MUSIC

The soloist for the Greek Theatre Half Hour of Music on Sunday afternoon, August 6th, was Jack Hillman, who has recently returned from New York, where he has been studying under Mme. Clara Novello Davies. He has toured with Tina Lerner for two seasons, and also with Mrs. Beach, singing her songs. For the Sunday program, Mr. Hillman gave two of a group of new songs by Mme. Mackay-Cantell. Mr. Hillman's program for Sunday will be as follows: Salt Water Ballads—Masefield (Keel), (a) Port of Many Ships, (b) Trade Winds, (c) Mother Carey, Jack Hillman; (a) Venetian Night Song (Mackay-Cantell), (b) O, to Sail in a Ship (Mackay-Cantell), Jack Hillman, composer at the piano; (a) Memento (Tirendelli), (b) Lied Maritime (D'Indy), (c) Trees (Rasbach), (d) God's Garden (Jarboe), (e) Call Me No More (Cadman), Jack Hillman; Carol Jarboe will be at the piano.

Madam Mackay-Cantell, whose songs were featured by Mr. Hillman, has studied at the Weimar Musikschule, Weimar, Germany, and with the late W. C. E. Seeböck and Louis Victor Saar. Madam Mackay-Cantell is a cousin of Percy Rector Stephens of New York and a protegee of the Misses Lewisoohn, for the opening of whose theatre—the Neighborhood Playhouse of New York City—Madam Mackay-Cantell collaborated in the production of an original version of Jephtha's Daughter. Madam Mackay-Cantell is now at work upon an extensive group of songs for low voice, of which Jack Hillman has chosen two, A Venetian Night Song and Walt Whitman's poem, "O, to Sail in a Ship."

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| Deposits | 72,470,177.18 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,700,000.00 |
| Employees' Pension Fund | 385,981.61 |

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VOL. XLII. No. 21

SAN FRANCISCO, SATURDAY, AUGUST 19, 1922.

PRICE 10 CENTS

NINO MARCELLI'S MIDSUMMER MUSIC OF BOHEMIA

Extracts From Twentieth Bohemian Grove Play Thrill Large Audience at Tivoli Theatre and Justly Earn for the Composer a Hearty Ovation From Club Members and Their Friends
—Other Bohemian Club Composers Share in Musical Honors

By GEORGE EDWARDS

The development of original compositions is directly dependent upon the opportunities afforded composers to hear their works produced. Time and the public by this means finally select the fit from the unfit; but the writing of voiceless works, while being an heroic act, becomes an abortive one wherein the imaginative tone soon ceases to represent the living tone, and art atrophies. Few organizations have responded to this esthetic need as has the Bohemian Club of San Francisco, and the concert given at the Tivoli on Friday afternoon, August 11th, proved the value of the nineteen preceding years of such practice in the charm and worth of the work presented under the batons of the various conductors of their own compositions by club members.

According to custom, the program opened with numbers selected from the Grove Play of the preceding year, this time John of Nepomuk, well conducted by the composer, Humphrey J. Stewart. A Mazurka, a Pas de Fascination, and a Bacchanale from the work proved strong and melodious, and provoked much enthusiasm on the part of the audience. Sunrise from Enchanted Forest by Alfred Arriola followed with a somewhat freer idiom and a charming melody. Farewell to the Forest, by Wheeler Beckett, provided a congenial vehicle for the solo work of Roderick White, violinist, whose willing art is a constant pleasure to the sum-

now director of orchestral music in the San Diego public schools. His respect for the beauty of his text, and his endeavors to translate its grace and barbarism as faithfully as possible into music, resulted in the series of splendid compositions which formed the second half of the program on Friday afternoon. A remarkable contrast to the pleasant amusement of the preceding numbers was the energy and earnestness with which the composer unfolded the musical story of the Trees and the barbaric carelessness of their natural protectors. Art originated in the serious purposes of Life: Warfare, Religion, Love, Industry, etc., and is still at its best when furthering its destiny. Of this Marcelli was eminently conscious, and the prelude accompaniment to the idealistic dream of Prince Ackish, which formed in the play the prologue to the long sweep of its single great act, plunged at once into the charming fantastic idiom of modern composition, replete with "whole-tone scales," "chromatic sevenths" and "dominant ninths," with other unnamed harmonies appropriate to the system, but original with the composer.

The Invocation to Dagon, with chorus masterfully trained by Eugene Blanchard, followed this, the brassy barbarisms of the ancient temple seizing upon the imagination of the audience and carrying it back to the time when the Philistine cities of Gaza, Ashkelon, Gath, Ashdod and Ekron were the leading powers of the world.

controlled environs of the indoor theatre. Scoring for open-air performance is probably an art in itself whose principles have yet to be stated by somebody. In certain cases this composer had coped successfully with the problem, as in Saph's Narrative, splendidly scored for out-of-doors, where the predominance of brass made merely a rich accompaniment to the splendid singing of William S. Rainey. In the Tivoli the same brass was overpowering, even of Rainey's robust voice.

The Mother Song, dramatically sung by Doria Fernanda, was a gem of descriptive composition. The chorus achieved continuous success in the Glorification of Dagon, and in the Finale above referred to, which brought the afternoon to a telling conclusion. Such work as this is a witness to the communal value of the Bohemian Club, which in providing Nino Marcelli a musical voice has enriched the musical literature of California; yes, of America.

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The artists announced for participation the coming season include on October 23d the famous American coloratura soprano, Florence Macbeth, a leading member of the Chicago Opera Association; on November 13th a joint recital by Mena Gondre, the delightful little French entertainer, whose unique work has es-



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NINO MARCELLI

The Exceptionally Endowed Conductor-Composer Whose Music to the Rout of the Philistines Created a Sensation At the Tivoli Last Week.



JACK HILLMAN

The Active Young California Baritone, Who Will Appear in the Production of Hansel and Gretel at the Greek Theatre, Saturday Evening, August 26.

mer inhabitants of Bohemian Grove. The first part of the program closed with stereopticon views of the Grove, and the Grove play of 1922, gracefully and wittily described by Joseph S. Thompson.

A resume and extracts from the play, The Rout of the Philistines, were given in the tasteful program provided for the occasion. The author of the play, Charles G. Norris, whose latest fictional success, Brass, has passed into many editions, here provided a poetic play of lofty, yet modern, blank verse; dealing with the Bohemians' love and care for trees in general, and the redwoods of the grove in particular. The feeling that the trees are so many persons is a familiar one to members of the club; and that the persons are friends is an emotional step few fail to take. This attitude Mr. Norris successfully translated into a play of broad sweep and surpassing beauty, in which the conflict of the unregenerate Philistines with the army of Trees was resolved into a happy ending—for the trees—through the poetical nature and sacrifice of the Philistine prince, the dreamer of a new day.

The composer of the music for this fantasy is Nino Marcelli, formerly well-known cellist of this city, and

In the Dance of the Zealots the composer attained his highest originality, and at the same time his longest "creative breath." The idiomatic development of short motives in vogue since Wagner's time has influenced the leading motives of modern compositions, costing them, in many cases, their sweep, breadth and general length of breath. In this dance Marcelli restored the music of the giants. Original in harmony, it was, at the same time, massive in outline, and suggested the spacious gardens of Babylon and the majestic reaches of Egyptian temples. At the Grove only the steps of Dagon's Temple were revealed, but the dance, as the composer unfolded its long lines, and the dancers, as trained by George Hammernsmith, took place inevitably before a mammoth building, thus suggesting to the audience the grandeur of the hidden temple's self.

This length of breath unfortunately wavered at the moment when most required, however—i. e., in the Finale. This number, leading definitely up to the Fall of Dagon and the destruction of his temple, turns to the description of the dawning of a new day, the cult of brotherhood, the protection of the trees. In this portion the phrases and the tempo hesitate, the enthusiasm is sporadic and fails in steady growth, notwithstanding the beauty of the actual materials. As a colorist of orchestra Marcelli is a wizard. Many of his most fascinating effects were revealed for the first time in the

established her as one of the novelties of the concert platform, and Elise Sorelle, first harpist of the Salzedo Ensemble; on December 4th Emil Telmányi, the sensational Hungarian violinist; on January 29th Hulda Lashanska, one of the foremost recitalists in the world today; on February 26th the Metropolitan's famous soprano, Florence Easton, and on April 23d the great Guiomar Novaes, peer of pianists of her sex.

Miss Seckels is now enrolling the limited membership accepted for this superb series.

The novelty on the Fischer lists is of real importance. It is, supposedly, the very last composition of the late Max Bruch, and is for two violins, with either piano or harmonium, accompaniment. Entitled the Song of Spring it should interest those who have loved the violin concertos and other music of the late composer, but I am afraid that I cannot truthfully say that it is of his highest standard. It is, however, good music, and would rank even higher from a lesser man, but because of the very wonderful music Bruch has made before, this work of his old age cannot take a place in the heights.



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TWENTY-FIRST YEAR

THE EAST AND THE WEST

During the editor's experience as reviewer of musical events on the Pacific Coast he has met many artists of national and international reputation. In every case he has found that the eventual aim or aspiration of these artists is to appear on the Pacific Coast. In many instances the musical public of the Pacific Coast has been most generous in its attitude, sometimes surprising the artist with greater financial support than eastern music centers. While many artists succeed in securing that attendance which their reputation and standing entitles them to, there are also a number who do not seem to interest the far western public to that extent which their artistry justifies. Every artist of a fixed standing in the musical world, be he from Europe, the east or the west, is entitled to a hearing, and the Pacific Coast musical public will always give him such a hearing provided he has made efforts to INTEREST the people of the FAR WEST.

The Pacific Coast Musical Review is a thorough believer in NATIONAL ADVERTISING and any advertising appropriation set aside by an artist or manager for the purpose of expending it in eastern music journals of national circulation is indeed well spent, and we would be the last one to contend that such appropriation should be either curtailed or cut off entirely. On the contrary no artist can possibly afford to stinge himself in the matter of national advertising. It is the foundation of fame. It is the only means by which to establish a name in the artistic arena. But national advertising is not sufficient to reach the MUSICAL PUBLIC of the ENTIRE United States. National advertising is not even sufficient for a breakfast food, or a sewing machine, or an automobile. But an artist is surely more than a breakfast food, although he may need it occasionally.

The managerial offices in New York are justified to employ the medium of national advertising in order to secure bookings in all parts of the country. But booking an artist with the various local managers in the country is only the FIRST step toward securing for the same recognition. The booking alone does not attract the audiences. California has about 250,000 music lovers. In San Francisco and Los Angeles at least 50,000 people attend opera and symphony concerts during the course of a season. It is safe to assert that our concert audiences, with but

a few rare exceptions, rarely reach the 3000 mark either in San Francisco or Los Angeles. There are more than seventy-five music clubs in California with a combined membership of at least 10,000. These figures are conservative and are based upon careful investigation and upon the support of musical events in the past two years. We desire to ask this question: "Are the New York managers, and the artists who visited the Pacific Coast satisfied that in the light of these figures their concerts in California are adequately attended?" If they are satisfied then we have nothing further to say. If they are not we shall tell them why no better showing is made.

Barring a few enthusiasts, who are in the great minority, the musical public is not at all interested in any artist UNTIL ITS INTEREST AND CURIOSITY HAS BEEN AROUSED. There is only one way to arouse such interest and that is by judicious publicity based upon TRUTH. Advertisements and explanatory articles represent the principal medium by which the public becomes interested in an artist. And this publicity is just as necessary in the far west as it is in the east. National advertising may secure the bookings, but local advertising, or to be more explicit REGIONARY advertising, secures the interest of the public, in other words concert attendance.

Now we know that most managers and artists who come to the Pacific Coast feel that they are making such concessions to the district managers that it should be the duty of these managers to attend to all publicity necessary in the various regions to secure enough public interest in the artist and consequently to create adequate concert attendance. But these artists and managers make one big mistake. They expect of the resident manager to specially look after their own interests. They would be greatly disappointed and annoyed if such manager were to concentrate his energy in the matter of publicity upon the merits of an artist about to appear, while another artist is making his appearance in his territory. In other words if Mme. Jones sang in San Francisco this week and Mr. Smith were to play the following week, Mme. Jones would object to special publicity being given Mr. Smith during the time prior to or attendant upon her San Francisco appearance.

Another feature of this advertising on the part of the resident manager is that he would have to make known to the public from twenty to thirty artists during a season. Now, to familiarize the public with the reputation and artistic proficiency of an artist to such an extent that it is willing to spend its money and rush to the concert hall requires more than perfunctory press notices. It requires a consistent and persistent educational publicity campaign setting forth every worthwhile success and triumph achieved by the artist in his career. It requires publication of a series of portraits. It requires display advertisements big enough to be seen and picked out from many others. It requires articles which will be read with interest by managers, club secretaries, students and teachers. By this we do not mean notices charged with adulation and superlatives, but interesting sketches of the life and artistic achievements of famous musicians. That is the kind of publicity that must be presented to our musical public if artists, not already known here, wish to attract audiences, or pave the way for future appearances. Artists who at some future time intend to visit the Pacific Coast and whom managers hesitate to book, will thus create a demand for their services, and the managers will eventually ask for them; provided they are in business to make a living.

The New York managers and artists will readily see that such publicity can not be done by the resident managers. In the first place they cannot afford to advertise so many artists in a manner to do much good. In the second place if the thirty artists divide these amounts they do not represent so high a figure. Furthermore the Pacific Coast manager, no matter how liberal arrangements an artist may make with him, always receives the short end of the percentage out of which he pays considerable expense. It is absolutely impossible

for the resident manager to attend to the artist's publicity to such an extent that the public will be sufficiently interested to attend his concerts in large numbers, unless it is an artist of world renown, sensational in his style and already familiar to the public, either because he has already appeared, or because friends have written about him from other parts of the world.

Even artists who have already visited the Pacific Coast do not attract as large audiences the second time as the first. Of course there are always exceptions. They, too, should see to it that their name is constantly kept before the eyes of the musical public. The moment the name of an artist ceases to appear in the columns of a music journal, and thus is constantly seen by students, teachers and music lovers, he ceases to be talked about. It requires then renewed energy to revive the interest. New York managers and artists of national and international reputation may not believe us, but if they don't they simply lose thousands of dollars on their far western trip, just because they have been made to believe that national advertising alone is sufficient to attract audiences for them in the far west, when as a matter of fact, it does not contribute one iota toward such concert attendance.

While we are willing to concede that advertisements in eastern music journals are seen by a large portion of the musical public east of the Rocky Mountains, this is surely not true west of the dividing line, and no one knows this better than managers and artists who have visited the Pacific Coast. The Pacific Coast Musical Review, however, has not only a large circulation on the Pacific Coast, but is the only weekly music journal published west of Chicago. It is therefore equivalent in its ability to spread musical news in the far west as the four weekly music journals published in New York and Chicago combined are doing in the east. Therefore, the cost of judicious publicity in the far west is so small in comparison to that needed in the east, and the results so much greater in proportion, that we cannot possibly see any reason for hesitancy on the part of New York managers and artists to take advantage of this opportunity to enlarge concert attendance in this territory.

The Pacific Coast Musical Review, during its twenty-one years of consecutive publication, has been very liberal in its extension of courtesies. Although resident managers have thought it wise to stop all advertising during the summer, beginning May 15, and resuming early in October, we continued publishing advance notices throughout the summer, thus interesting the musical public in the forthcoming season. We did this first as a matter of friendship for the manager and secondly because we thought that artists and managers would appreciate this courtesy and in turn assist us in the publication of an adequate music journal by giving us a small portion of their patronage. However, instead of receiving additional patronage we are receiving press notices from New York managers which they wish us to add to those of the resident managers, evidently under the impression that we should consider it an honor to publish these articles, as if we have nothing else to write about. Of course, sooner or later you exhaust your enthusiasm. And this time has arrived with us. We shall henceforth devote just enough space to prospective visits of artists to serve the purpose of giving the news. Otherwise we shall see what the artists and managers can do without us. If the Pacific Coast Musical Review is not good enough to be favored with occasional patronage, then it should not be good enough to be asked for courtesies.

Possibly managers and artists are convinced that their success on the Pacific Coast is not influenced by any assistance this paper can render them among the musical public. In that case we do not expect their patronage. On the other hand in such case our columns should be of no value to them. However, if our circulation among members of music clubs, students, teachers, music schools and libraries is sufficient to familiarize the people with the merits of an artist, a judicious publicity campaign prior to the music season and specially in our annual edition, which will be published on September 30th, will prove of astonishing and surprising value.

MUSICAL REVIEW SERVICE

It has always been the consistent policy of the Pacific Coast Musical Review to concentrate its energy upon recognizing the merit of resident artists and teachers. For this reason this journal has always been exceedingly liberal with the extension of courtesies toward every member of the profession worthy of support and encouragement. Furthermore it has always been the aim of the paper to specially look after the interests of its numerous friends and patrons. Whether you may advertise in the regular or annual edition the Pacific Coast Musical Review has never considered itself free of its obligation toward advertisers when their contract was signed or when their accounts were paid. We feel that every advertiser, and indeed every artist and teacher of merit, is entitled to the full co-operation of the paper and its staff toward the attainment of a thorough understanding between the public and the profession. Therefore the experience of the editor during twenty-five years of journalistic activity has thoroughly familiarized him with every possible angle of musical endeavor on the Pacific Coast. His advice is always cheerfully given to anyone who wishes to hear it. And inasmuch as publicity is the very foundation upon which an artist's or teacher's reputation rests the paper is never niggardly in its extension of courtesies to those who have extended to it the influence of their patronage. The annual edition having always a much larger circulation than regular editions, and being of a size and character that causes it to be filed away for future reference, is specially well adapted for publicity purposes. Therefore, if you have achieved any special success, or if you entertain definite artistic plans for the new season, we shall be glad to have you tell us about them and assure you that we shall always be exceedingly liberal in the publication of your efforts, if necessary accompanied by portraits. We trust that you will avail yourself of every opportunity to seek co-operation from this paper which is, to all intents and purposes, the OFFICIAL ORGAN of the musical profession of the Pacific Coast.

J. D. MCKEE ANNOUNCES SYMPHONY PLANS

**Alfred Hertz Re-engaged as Symphony Conductor—
Thirty-four Subscription Concerts—Season Opens
at Schubert-Curran Theatre, October 20**

Announcements have just been sent out by the Musical Association of San Francisco telling of the plans of the San Francisco Symphony Orchestra which will open its twelfth season in the new Schubert-Curran Theatre, October 20, under the direction of Alfred Hertz. The following is the formal announcement issued by John D. McKee, president of the Musical Association:

"The Board of Governors of the Musical Association of San Francisco takes pleasure in announcing that arrangements have been completed for the twelfth season of the San Francisco Symphony Orchestra.

"Alfred Hertz has been re-engaged as conductor for the coming season which insures that the concerts will be of the highest artistic worth of which the orchestra is capable.

"As heretofore, the regular season will consist of thirty-four concerts divided into three series of twelve Friday afternoon symphony concerts, twelve Sunday afternoon concerts at which the Friday programs will be repeated, and ten Sunday afternoon popular concerts, the symphonies and popular concerts coming on alternate Sundays. The first concert of the Friday series will be given on the afternoon of October 20, the first Sunday symphony on October 22 and the first popular concert October 29.

"It has been the good fortune of the association to secure the new Schubert-Curran Theatre for the coming series of concerts. This new theatre, which is rapidly nearing completion, will be one of the most beautiful on the Pacific Coast, and great care has been taken in the planning and construction to insure perfect acoustic properties so as to be suited for concerts and recitals as well as for theatrical productions.

"Announcement of the coming season has been sent out to all members and subscribers of the association and all previous season ticket purchasers. It is urged that all orders for season tickets be sent in as soon as possible so that the allotting of seat locations can be commenced at an early date. Orders should be sent to the offices of the Musical Association, 457 Phelan Building.

"For a number of years past the management of the Musical Association of San Francisco has been hopeful of establishing a regular series of concerts in Oakland. This year these hopes will bear fruit through the efforts of Miss Zannette W. Potter, concert manager of Oakland, who has succeeded in interesting a number of prominent Oakland people in underwriting a series of ten concerts for Oakland. As the series will be given under the auspices of the Musical Association of San Francisco there will be no war tax on admissions. The members of the Board of Governors are anxious to have these

concerts well attended to the end that a season of concerts shall become an established annual event in Oakland. With this object in view all trans-bay symphony patrons are urged to lend their active support to this series.

HALF HOUR OF MUSIC

The program for the Half Hour of Music at the Greek Theatre on Sunday afternoon, August 20, will be given by the Arion Trio. This group, which is composed of Josephine Holub, violinist; Margaret Avery, cellist, and Joyce Holloway-Barthelston, pianist, will present an interesting group of ensemble and solo numbers. These artists are very well known about the Bay Region, and are considered one of the finest of the Chamber Music groups. Each one, besides being a solo player of merit, with almost perfect technique, is able to subordinate herself to the ensemble; a thing quite often overlooked in group playing. It is certain that the program as follows will prove a delight to the audience: Impressions Prevoical (Brun), Reve Angelique (Rubinstein), Arion Trio; Arioso (Bach), Bourree (Handel), Margaret Avery; Nocturne in F sharp (Chopin), Fantasia Impromptu (Chopin), Joyce Holloway-Barthelston; Czardas (Monti), Spanish Dance (Rehfeldt), Josephine Holub; Minuetto (Schubert), Waltzer Marchon, No. III (Schutt), Arion Trio.

E. Harold Geer, the organist of Vassar College, who created such a favorable impression on his first appearance in San Francisco last Sunday, will give his second and concluding recital upon the great municipal organ at the Exposition Auditorium this Sunday afternoon at 3 o'clock. Geer is one of the world's foremost organists and has a repertoire that is very large and includes the best in the literature of the organ. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, under whose auspices the organ recitals are given, announces that another guest organist to play in the near future at the Auditorium will be Warren D. Allen of Stanford University. Admission to all the recitals is free, with no reserved seats, and the public is cordially invited. Organist Geer's program is as follows: Solemn Prelude (Noble), Musette en Rondeau (Rameau), Toccata (Le Froid de Mereaux), Toccata and Fugue in D minor (Bach), In Fairyland (Stoughton), 1. The Enchanted Forest, 2. Idyl, 3. March of the Gnomes, Scherzo, from the Fifth Sonata (Guilmant), Cantabile in E major (Geer), Toccata from the Fifth Symphony (Widor).

Charles Wakefield Cadman presented as a complement to his fellow Uplifters, a performance of his Morning of the Year, a song cycle for four voices, at the Uplifters Ranch in Santa Monica on Sunday afternoon, August 13th. The artists assisting were Margaret Messer Morris, soprano; Nell Lockwood, contralto; Harold Ostrom, basso; Harold Proctor, tenor; Charles Wakefield Cadman was at the piano. This is the first performance of this work that Mr. Cadman has personally directed.

Mme. Anna Sprotte, the well known contralto whose recent successful appearance as soloist with the Philharmonic orchestra in the Hollywood Bowl, when she sang three Wagnerian songs with Alfred Hertz, the conductor, at the piano, recalled to these two artists Mme. Sprotte's European debut in opera when Mr. Hertz was the conductor. The opera was Carmen and the success of this appearance placed her among the most popular portrayals of Carmen in all Europe. She is equally famed as a singer of Wagnerian opera, appearing many times with Alfred Hertz as conductor.

That America appreciates a good song with a well defined melody is shown by the steadily increased sales the past twelve years of Charles Wakefield Cadman's song At Dawning. During that period over a million copies have been sold and according to the Publishers, The Oliver Ditson Company, last year saw an increase over any of the preceding years. This song has enjoyed an almost unprecedented vogue in Europe, India and Japan. The songs From the Land of the Sky-Blue Water from the four Indian lyrics, and I Hear a Thrush at Eve come next in popularity. They have according to the publishers, White Smith Co., sold half a million each in the past twelve years.

Miss Elizabeth Levy, the well-known violinist and teacher of Salem, Ore., attended the summer session of the University of California, being a member of Miss Alchin's harmony class, and is about to return to her home city. Prior to her departure for the summer session, Miss Levy gave a concert for the benefit of the Salem, Associated Charities which proved both an artistic and financial success. She was assisted by Edgar Conson of Portland, Ore., who is her accompanist. Miss Levy has one of the largest violin ensemble classes in Oregon and the same gave a recital at the First Christian Church in Salem during the latter part of last April, scoring an unqualified artistic triumph. Miss Levy is a pupil of the famous Cesar Thompson of Brussels, Belgium, and has conquered for herself an enviable reputation in the Northwest both as concert artist and teacher.

Dorothy Moore, announces the formation of a children's class in History of Music, Lives of composers, Tales of operas, and Classic Mythology through instructive story telling, imparting to the susceptible mind of the child an invaluable appreciation and better understanding of music and literature in an entertaining manner. These classes are held on Saturday mornings.

Mr. and Mrs. Frank Colby of Los Angeles are among the visitors to San Francisco this week, and are shaking

hands with their many friends. Mr. Colby is the editor of the Pacific Coast Musician, and is endeavoring to forget about his daily grind in the refreshing breezes of San Francisco Bay. Mrs. Colby is one of the foremost vocal artists of Southern California, and should be heard in San Francisco during the coming season.

Mrs. Emma Mesow Fitch, the well-known contralto and vocal teacher, who resides in Fresno, will leave for New York before the end of this month to remain indefinitely for a period of intensive study. Mrs. Fitch is well known in the bay region, as she was a resident of Berkeley for some years, where she established for herself an enviable reputation. She has now a large class of intelligent pupils in Fresno. Mrs. Fitch is a sister of Miss Mesow, the blind soprano, who was one of the well-known artists in this vicinity some years ago.

Clarence Eddy, the distinguished American organ virtuoso, who is associated with the Chicago Musical College, and who has made such a host of friends in San Francisco during his residence on the Pacific Coast a few years ago, is a welcome visitor here. Mr. Eddy is on a tour of organ recitals in the far West, and he will remain in San Francisco another week. He has been very busy, and his concert work is greatly in demand throughout the country. Mr. Eddy is beyond a doubt one of the greatest organ virtuosos in the world, and it is gratifying to know he is meeting with such well-merited success in the East. Between his big organ classes, which attract students from all parts of the country, and his concert tours, Mr. Eddy is surely one of the busiest artists in the United States. It is too bad that he could not appear at the Civic Auditorium and give us one of his incomparable programs on the municipal organ. It is to be hoped that arrangements can be made in the near future for Mr. Eddy's appearance at the municipal organ.

Olga Block Barrett, the well-known pianist and teacher, has returned from a five weeks' vacation, which gave her a well-earned rest after a very busy season. She spent some of her time at Lake Spaulding, in the Sierras, thoroughly enjoying the incomparable scenic beauty. The rest of her vacation Mrs. Block spent at Inverness, where she was able to have a complete rest in the peaceful environment of that ideal spot. Mrs. Block will resume her teaching some time early next month with renewed strength.

Warren D. Allen, organist of Stanford University, announces the following program for the last recital of the academic year: Toccata in F major (Bach), Prelude to Act III, Die Meistersinger (Wagner), Minuet from Fourth Symphony (Louis Vierne), Deep River (Old Negro Spiritual), (arr. by Burleigh), The Pilgrim's Progress, part XI, The Land of Beulah and The River of Death (Ernest Austin).

Mrs. Burr W. Freer of Belvedere gave a tea at her beautiful residence on Friday afternoon, August 11th. The affair was attended by most of the Belvedere colony. A program was rendered by Mrs. Lillian Birmingham, Mme. Rose Florence and Miss Alma Birmingham.

Mrs. F. G. Bland of Belvedere gave a reception in honor of Mrs. C. F. Preusser, the feature of which was a delightful musical program. Mme. Rose Florence sang several songs, including Chausson's Le Temps de Lilas. Mrs. Preusser contributed a few delightful songs. Mrs. Lillian Birmingham sang the Robin Woman's Song from Cadman's Shanewis, among other selections. Miss Alma Birmingham played two numbers by Palmgren. Mme. Florence also sang at the Christian Science Church in Belvedere, Sunday, August 13.

Miss Georgia Kober, President of the Sherwood Music School of Chicago, is visiting her sister in Palo Alto, and contemplates spending her Sabbatical year in San Francisco. During her stay she will open a studio and will accept artist students for coaching and interpretation only. Miss Kober is one of America's most distinguished pianists, and has gained a national reputation as pedagogue and virtuoso.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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John Smallman, the well-known baritone and teacher is now in Boston, where he is studying conducting under his former teacher Emil Mollenhauer who is the conductor of the Handel and Haydn Societies of Boston. Mr. Smallman appeared in a recital in Boston where he was received as enthusiastically as on the occasion of his recital in Los Angeles. He has been booked for several concert appearances with the Apollo Male Quartette. He plans to return to Los Angeles by September 9th when he will resume teaching. He has also been booked to appear before many of the leading Clubs of California the coming season.

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THE PURPOSES OF VOCAL CULTURE

Continued

Based upon an experience gained during twenty-five years of singing activities, the last ten of which have been occupied with teaching and personal research, the author would stress the opinion that methods of vocalization which require the student to conform to a regular mould are the bane of present day instruction. Methods should have as their object the student's consciousness of his or her capacity for song. Just what this statement involves cannot be stated in a few casual phrases. Devices, whose purpose is to bring about this result, are often confounded with the object aimed at. If the student is aware of the requirements of Bel Canto, he will probably endeavor to bring himself into line with them, but there is a very present danger that his efforts may be misdirected. May we say then that the purpose of vocal culture is to avoid misdirection of the powers and talents of the student.

If, however, the student experiences great difficulties in applying himself to the task in front of him, namely, that of realizing his possibilities as a singer, he may as well admit that he lacks talent, for this faculty of application is vital to success.

In vocal culture, the function of the teacher is not limited to imparting information; rather does it take the form of repetition and emphasis. There are many conditions to be met that call for relaxation and these conditions differ as do individuals. Any student who assumes that it does not matter in his particular case, (as many do), at once places himself in a position inhibitive to his progress and the occasion calls for a relentless exercise of the teacher's prerogative.

The fact is that many students are shut off from any possibility of development because of strongly established habits which are difficult to overcome because the student is unconscious of the condition. Now this is the teacher's opportunity, for no voice can attain its possibilities without the most perfect freedom. The many bad habits we see displayed in poorly trained singers can be traced to just such teaching. The music studio buildings all over the country are full of so-called vocal studios from which emanate the most piercing screams and raucous noises imaginable, and it should not be necessary to say that these noises are not necessary to the cultivation of the voice.

One learns to sing by singing and observing the qualities of the tone, finding the conditions responsible for undesirable vibrations and eliminating them—not by practicing them. Have you never seen and heard tenors exhibiting great pain when negotiating high tones? Why? Because there is a class of studio that allows it. Would basses and baritones be guilty of shouting if they knew that shouting is the antithesis of singing? They would not! Is it possible that the soprano who sings in a mild falsetto would do so if she realized that she was making herself an object of pity in the winds of intelligent listeners? Hardly. Would the contralto be satisfied to use a mannish bawl if she thought she was not as refined and womanly in her singing as in her ordinary, daily social intercourse? Not if the purpose of singing is understood.

Not only are these demonstrations apart from the purposes of song—they are inimical to the singer's development, which, as stated before, should have as its object the student's personal realization of his or her capacity for song.

Why should we go to New York or to Europe to find out these things? They are truisms. Europe failed to solve the problems of most of our students but we must admit that they have been those come back with a splendid equipment, and there is still some justification for going abroad to study, but certainly there is a wonderful field here in America, and especially on the Pacific Coast, for capable, honest American teachers with high ideals and the courage of their convictions, who will brand the inconsequential as such and insist upon the simple and sincere expression of the individual.

A teacher may be sincere—we may concede they are all sincere—but voice placement must never be regarded as anything more than a means to an end, and in the opinion of the writer, it is so poor a means that it should at once be discarded. Voice placement amounts to a trick, which, if persisted in, obscures and defeats the object of vocal culture. The large majority of students become so obsessed with the idea, that they mistake this spurious imitation for the real thing. Probably the only test of vocal tone is the question "Does it ring true?" that is "Does it carry conviction?" If it does not, it is time to call a halt; voice placement which includes this test, and also demands freedom and resonant use of the voice will not be condemned. It is that exclusive pursuit of a particular and peculiar usage which becomes an obsession and leads further and further away from the light.

Uncomprising sincerity of expression in singing, as in speaking, is a condition that all students will do well to investigate and insist upon; it is a straight and narrow path, but it leads to the goal. It is not without its difficulties, but all prospective students will do well to beware of promises of easy methods and short cuts to success. No matter what you are going to sing, you should first be sure that you understand it. If you are going to sing in French or Italian, you should be able to understand that particular language, particularly its phonetics. How many students have a clear idea of the phonetics of their mother tongue? A word to the wise is sufficient; it is this. If you have an understanding of the phonetics of the language, voice placement immediately assumes its proper position and perspective.

To sum up, the purposes of vocal culture are discovery and development of one's native endowments; an understanding of the conditions necessary to successful singing, and a finer appreciation of song values. Specific instruction will necessarily have to fit each individual case. There is much to learn about breath control, tone coloring, etc., etc., but it becomes so fashionable to prate about these things that they have assumed a shape that obscures their identity.

PADEREWSKI TO RE-APPEAR IN CONCERT

After Five Years of Retirement From the Concert Platform Eminent Piano Virtuoso Will Appear in a Limited Number of Recitals in America

Georges Engles has the honor to announce that Paderewski has consented to play a limited number of concerts in the United States and Canada during the season of 1922-1923. Mr. Paderewski sailed for Europe on the S. S. Savoie Saturday, July 15, where he will rest at his chalet of Riord Bosson on the shores of Lake Geneva. He will return to this country early in November to begin his tour.

Paderewski's retirement from the concert stage in the summer of 1917 was as abrupt as it was unexpected. Following the close of his season in the spring he had gone to his California home for a long rest and his manager began to book him for an extensive tour the following winter. But the world was moving at a very rapid pace in those days. Paderewski had come to America in the spring of 1915 to arouse in America sympathy for Poland and for the Poles, for Poland at that time was the battlefield of the German and Russian armies. In the two succeeding years he had done almost superhuman work. He had had two great concert tours, in 1915-1916 and in 1916-1917; and at the same time organized the Poles in America into a great body loyal to the Allies; he had made innumerable speeches to his countrymen; he had pleaded most eloquently the cause of his country to his American friends; he had been instrumental in raising large sums of money for Polish relief and he had been laying the foundations of the present Republic of Poland by working for its recognition as an independent nation.

The entry of the United States into the war brought matters rapidly to a climax. Paderewski saw in the near future the realization of his dream of a Polish army fighting in France under the White Eagle of Poland, commanded by Polish officers. He began to work on this plan in the summer of 1917. There were many obstacles to be overcome but before the end of the summer a training camp for Polish officers had been established and Polish soldiers were being trained in Canada by British officers. This was the beginning of the famous Hallers army.

In September, just before his concert tour was to have begun he cancelled it entirely and from that time on until after the Armistice was signed he spent practically all his days in Washington or New York and all his nights on sleepers going between these places. What he achieved in these months has become a matter of history. It had been his famous memorandum written between concerts in January 1917 which had persuaded President Wilson to call for a "free and independent Poland" in his famous message which contained the fourteen points. Paderewski was the heart and the brain of the great Polish movement which sent an army of Poles to France in the fall of 1918 in time to do some notable fighting in the last months of the war and which sent into the American army as volunteers the largest proportion of men of any class of our foreign population.

Directly the Armistice was signed he started for Europe with the idea of staying in Paris only a few weeks and then returning to this country, with the feeling that he had finished his work. But he had no sooner arrived in London than the British government requested him to go to Warsaw to see if he could not organize there some sort of stable government so that Poland might properly be represented at the peace conference. He was sent to Danzig in the British cruiser "Concord" with an escort of destroyers.

His progress from Danzig to Warsaw was a veritable triumph. Arriving in Posen in the evening of Christmas day he was there all during the fighting which finally freed Posen from the Germans. In fact, during the street fighting he was driven from his room in the hotel by the bullets which came in through the windows. He arrived in Warsaw on New Year's eve and was greeted by the entire city which had been waiting hours for his arrival.

A few days later he was sent to Gracow in the hope of finding some means of sending relief to Lemberg which was then being besieged by the Ukrainian Bolsheviks and while he was there occurred the famous coup d'etat when the members of the Socialist cabinet in Warsaw were kidnapped. He hurried back on a special train and then and there organized the first real government Poland had had in over a hundred years, becoming prime minister and taking the portfolio of foreign affairs.

His first act was to call a general election. In the next six months he spent most of his time in Paris fighting for the interests of his country at the conference. What he secured for Poland was much more than anyone familiar with the situation expected but not enough to satisfy all his countrymen. He was again in Paris for the negotiation of the treaty of St. Germain and he finally returned to Warsaw in October to fight for his political life. The "cabinet crisis" endured from October to early December when finally he retired from the office of president of the council and into private life, as he thought. He was thoroughly exhausted and needed rest but he was unable to leave

Warsaw before the mass of the people who had always been for him gave him the most magnificent demonstration of honor and affection which could be given to any man.

He spent the spring of 1920 at his home in Switzerland but he was recalled to active life that summer to represent Poland at the council of ambassadors and in the fall he was Poland's chief representative at the meeting of the League of Nations in Geneva. He retired definitely from all public and political life following this meeting and came to this country again in the early spring of 1921. He went almost immediately to his estate at Paso Robles in California where he has stayed for over a year.

SONG FESTIVAL IN A STOCK FARM BARN

The Community Service Choral Society of Oxnard, California, which was organized in February of this year with the assistance of Alexander Stewart, the Community Music organizer for Community Service on the Pacific Coast, presented its first concert on July 14th. The concert was presented to 1,000 people at the home of Mrs. Thomas R. Bard at Hueneme. To get an auditorium large enough to accommodate the audience, the upper floor of the huge barn at Berylwood was turned into a concert hall. A stage was constructed with curtains and wings made from canvas and burlap. Foot lights and overhead lighting was installed and a spot light was used with good effect.

The arrangement of the lighting and technical effects were handled by A. Voelker, an expert employed by the American Beet Sugar Company, who has had professional experience with theaters in Berlin. Cyril Currie, who also has had professional experience on the stage was director of the entire program. The Choral director was Gage Christopher of Los Angeles who has been employed as the director of the Choral Society since it was organized by Community Service. Mr. Christopher was also the soloist for the occasion. The following program was rendered:

- (a). Nightfall in Granada.....(Bueno)
- (b). Flow Gently Sweet Afton.....(Spillman)
- (c). The Heavens Resound.....(Beethoven)
- (d). Pilgrim's Chorus-Tannhauser.....(Wagner)

Oxnard Community Chorus. Group of aesthetic dances in Costume interpreted by Vocal Selections:

Song—If I Had Wings.....Miss Bernice Wayham
Solo Dance—The Firefly.....Miss Cornelia Snively
Song—Call of the Sunrise.....Miss Elizabeth Bertolotto
Solo Dance—The Butterfly.....Miss Beth Hughes

- (a). Bedouin Love Song.....(Pinsuti)
- (b). Wid de Mooon.....(Cook)
- (c). On the Road to Mandalay.....(Speaks)

Gage Christopher

Where But in America—Playlet

Robert Expenayne.....Carl Dwire
Mollie, his wife.....Miss Myrtle Gill
Hilda, the maid.....Miss Dora Dow

Scene—Dining Room in Expenayne's home:
Presented by Drama Department of Community Service:

Song—Madame Butterfly.....Miss Bernice Wayham
Solo Dance—Madame Butterfly.....Miss Cornelia Snively
Aesthetic Interpretive Dance En Balance

.....Miss Beth Watson

- (a). The Lost Chord.....(Sullivan)
- (b). Anvil Chorus—Trovatore.....(Verdi)
- (c). My Sunshine.....(Capus)
- (d). Soldiers Chorus—Faust.....(Gounod)

Oxnard Community Chorus.

The Choral Concert was given in the huge barn at the Berylwood Stock Farm, the home of Prince Aggie and other nationally known pedigreed stock. The equipment for the dairy cows at this farm are most interesting. Individual drinking fountains are provided for the animals and the most model conditions are maintained.

Miss Beryl B. Bard, daughter of the late Senator Bard, who served as chairman of the committee in charge of the entire program, on the following day related a most interesting episode as follows:

"A heifer calf made its first appearance in the world during the festivities on Friday, and J. W. Snodgrass, manager of the Berylwood stock farm, jokingly said it would have to be named 'Community Service' and my mother and I fell upon the suggestion with great joy. So when it is registered in the Holstein Friesian Association, as all our pure-bred calves are, it will have that as part of its name. They have all real long names and most wonderful ones at that and this heifer will not have the least wonderful one. It is the granddaughter of the cow that made our first record on the place, 30 lbs. of butter in a week. That was two years ago and this year she is making a better one still. The sire of the calf is the young bull we sold to the McGraths last year—'King of Berylwood.'"

Pasmore Pupils in Demand.—Three pupils of H. B. Pasmore were engaged to sing for special services recently in the First Congregational Church of which Dr. Gordon is the pastor. These are: Althea Burns of the Calvary Presbyterian Church, Margaret Speer of the Trinity Methodist Church, Berkeley, and Alma Caldwell. Miss Burns is a well known singer in the bay region. Mrs. Speer is rapidly forging ahead in the artistic life of the community. Miss Caldwell will soon make her way for she possesses an excellent soprano voice and is a fine musician. There is a great advantage in studying singing with a teacher who is himself a thorough musician as Mr. Pasmore's pupils can well testify.

Another Personal Message

From

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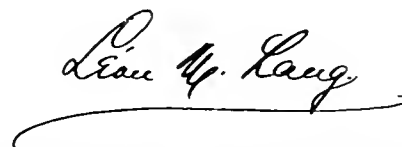
LAST week I sent you all through the Musical Review a most cordial invitation to come in and see me. I was surprised and delighted because more than fifty called and many telephoned.

ALL expressed most enthusiastic approval of my message and my plans for co-operation with the profession and students.

I spent a month in the East in your interest and now I am ready to tell you what I have done and will do.

You who could not come before please come now.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, August 12.—As long as the American public thinks that Mr. Jonesky plays better than Mr. Jones the American artists will be like the proverbial prophet in his own country. American music is more than a mere fact. It ranks highly today in the international arena of tone, as do our leading American artists. Events in this country and in Europe prove this. Yet there prevails an unfortunate snobbish attitude among the general public who think that they should listen to Jaroslav Jonesky, but if simple-named John Jones gives a concert, not a corporal's guard will turn up," was the indignant remark of Ernest Urchs, manager of the wholesale department of Steinway & Son, great New York piano manufacturers. Mr. Urchs passed through Los Angeles today on his way to San Francisco.

"If the American people would give their own musicians as much of a chance as they afford to European artists, things would be quite different for our artists. Of course, always granted that the American artists presented be as good as foreign competitors. There is no doubt but that we have many excellent artists in this country who are never given an opportunity. The managers would do so, but as long as the public takes this indifferent position that a musician with an alien sounding name must be better than our Smiths or Browns, the Smiths and Browns will remain unknown," Mr. Urchs continued. "How wrong and malicious such a public policy of discrimination is has been proven by the successes of those Americans who rose to fame in spite of the lethargic attitude of their own people. Think of Farrar, Nordica, Fanny Bloomfield-Zeisler, Fremstad, Whitehill, Hackett, Hamlin, Anna Case, Frank Le Farge and John Powell, to mention but a few. Take our very own Edward MacDowell, whom we claim as our greatest composer, now that he is dead.

"These are just a few instances showing that America does produce the material for great artists. They fought their way to success. But why should their own people make it hard for them? Mind you, I am not advocating amateurishness on the basis of 'charity begins at home.' But I want to see our many and great talents find their due opportunity and in due time."

Most enthusiastic endorsement was Mr. Urchs' verdict on the open-air symphony at Hollywood Bowl under Alfred Hertz.

"Superior in its assets to any other concert stadium in America," Mr. Urchs exclaimed.

"Acoustically, it cannot be surpassed, and that is the principal asset. Hollywood Bowl could become the 'Bayreuth' of America.

"What Bayreuth, with its great Wagner Theatre, is to Europe, the Hollywood Bowl, with due improvements, could become for the United States. A proper open-air concert stadium and a partly enclosed opera house should be erected there. And results could be obtained which would fully justify the investment of one million dollars. If you continue your work at the Bowl as it has been started, overcome defects unavoidable owing to the newness of the undertaking, then the Bowl will be the most beautiful and most talked of music center on this continent."

Mr. Urchs is making his headquarters at the George J. Birkel Co., the well-known Steinway representatives in the Southland. He expects to arrive in San Francisco Tuesday morning, and will stay at the Palace Hotel.

Elaborate preparations have been started to celebrate the visit of Mrs. Theodore Thomas, widow of the great maestro, herself noted as founder and honorary president of the National Federation of Music Clubs. She will arrive here September 2d in the course of a transcontinental trip, thus just in time to celebrate, September 4th, in Los Angeles, her seventieth birthday. Programs in her honor will be given September 5th and 6th. Mrs. Thomas will remain here one week. Mrs. Bessie Bartlett-Frankel, well known as founder and honorary president of the California Federation of Music Club, in her present capacity as extension department chairman of the National Federation of Music Clubs, is acting as chairman-general of the committee in charge of these celebrations. Present plans mention a Theodore Thomas Day, to be held Monday afternoon and evening, September 4th, as part of the Pageant of Progress, sponsored by the Chamber of Commerce at Exposition Park. Ruth Antoinette Sabel, director of the Chamber of Commerce industrial bureau of music, will be in charge.

For Tuesday noon, September 5th, a luncheon is planned, probably at the Ambassador, to be followed by a short musical program. The subcommittees for this event are headed by: General chairman, Miss Jennie Winston of the Dominant Club; associate general chairman, Mrs. H. C. Kingston of the Matinee Musical Club; chairman luncheon reservation committee, Mrs. Grace Widney Mabey of the Wa-Wan Club; publicity chairman, Charles C. Drue of the Gamut Club; program committee chairman, Mrs. Edith Wing Hughes of the Women's Lyric Club; decorating committee, chairman, Mrs. H. F. House of the Matinee Musical Club; assistant chairman, Mrs. E. W. Kinney of the Glendale Musical Club; chairman reception committee, Mrs. H. E. Nicholas of the Harmonia Club. Wednesday evening, September 5th, the Gamut Club will hold a dinner in honor of the noted guest, when various out-of-town musical clubs will be represented by the following chairmen: Mrs. Ellis Rhodes, Santa Ana; Mrs. Frank M. Shick, Long Beach; Mrs. E. M. Condon, Eagle Rock; Mrs. Emma M. Bartlett, Inglewood; Charles L. Munroe, Burbank; E. W. Kinney, Glendale; Miss Julia Wolff, Pasadena; Mrs.



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Clifford Peyson, San Diego; Mrs. Will Thorne, Covina; Mrs. Percy Browne, Santa Monica; Mrs. Lillian B. Robinson, Downey. Further appointments in this regard are still pending, awaiting acceptances of invitations. Mrs. Theodore Thomas gained prominence in musical circles when aiding her husband in establishing the first symphony concerts in America in the early 80s at New York City. Theodore Thomas, internationally famous because of the Thomas Orchestra concerts at Chicago, thus became the "father" of symphony music in this country.

Realizing the amount of organized support orchestras and musical life in all parts of the country needed from musical clubs, Mrs. Thomas in 1893 called a meeting of all the music clubs in America. This was at the time of the World's Fair in Chicago, when Theodore Thomas himself served as music chairman for the exposition. One year later the National Federation of Music Clubs was organized. The present day result is an organization of more than 250,000 members, while European countries are following the American example as part of post-war reconstruction work. California was prominently represented at the historical meeting of 1893, the Woman's Lyric of Los Angeles, and the San Francisco Musical Club sending delegations, both of whom received special honorary mention in the record of the first gathering. As a special celebration of Mrs. Thomas' birthday, every state federation is holding a special membership drive, the campaign to culminate on that day, September 4th. Having been greatly impressed by the musical work done in music clubs of Los Angeles, Mrs. Thomas decided to celebrate her birthday here.

News reports from Boston speak about the thorough success John Smallman, baritone, of Los Angeles, won in his former home town when appearing in concert. Smallman is dividing his time between hiking in New England forests and studying with Emil Mollenhauer, his old master, one of the leading voice experts in America. Smallman plans to reopen his studio September 9th. He will again direct the Los Angeles Oratorio Society and the choir of the First Congregational Church.

Carolyn Smith, secretary-treasurer of the Philharmonic Orchestra and personal representative of William Andrews Clark, Jr., founder of the orchestra, is expected to return this evening from a transcontinental tour. Mrs. Smith visited most of the symphony cities in the country, making investigations as to the status of orchestras in these various communities. In New York City, together with Manager Behmer of the orchestra, she arranged for the appearances of soloists during the next season.

Thilo Becker, pianist, and Mrs. Otie Chew Becker, violinist, are crossing the Atlantic. They sailed for Europe yesterday on the Reliance, bound for Liverpool. Mr. and Mrs. Becker will head for Leipzig to visit Mr. Becker's mother. They are planning to visit London, Paris, Brussels, Manich and Berlin. At the latter city they will appear in joint recital and return to Los Angeles late in October.

Homer Grunn, pianist-composer, and his family are motoring "somewhere" in the North California redwood forests. "Homer" has taken a stack of blank music-paper with him. More about this when he returns during the last week of this month.

Vocal students and professionals in particular will note with interest the announcement that Mme. Theodora Pfafflin Balsbaugh, prima donna and successful vocal coach of this city, has decided to enter again the professional ranks of voice pedagogues. She will accept only a small number of students. Mme. Balsbaugh came to this city about eleven years ago, after a remarkable career on the concert stage, in which she won high recognition as a singer of operatic, oratorio and song literature. In order to devote herself more fully to her family, Mme. Balsbaugh retired from professional life, accepting only a few pupils, all of whom have since made their mark in the world of music. One of her ex-



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clusive students, Miss Wynne Cassel, was selected to sing the alto part in the great "Messiah" performance at Paris last year. Mme. Balsbaugh's career associated her as co-recitalist with such artists as Patti, Scotti, Godowsky and Josef Hofman. Her orchestra appearances with Theodore Thomas, Damrosch and other noted conductors, extended tours with Ysaye and Edward Lloyd, the famous English tenor, are still well remembered in the East. Critical expressions in the leading Eastern papers let Mme. Balsbaugh appear as an authority in the field of vocal art.

Mrs. Norton Jamison, composer, pedagogue and director—founder of the Jamison Vocal Quartet, to mention three of her best-known activities—the first one, perhaps, and which really does not need any special mention, is to work for others, for better music and more of it—is busy in spite of this being so-called vacation time. Her studio work is specially active. The quartet hold several rehearsals every week, preparing new programs for next season, while filling frequent engagements. And not to forget in this bit of news, brief as it is, Mrs. Jamison has completed a cycle of "Nature Songs," which she has written for children. Her "Sandman" and "Mammy's Lullaby" are widely used in schools and with such good results, that the composer was asked to page her muse in similar direction. This new volume of two-part songs is the latest, happy result. The songs will be published soon.

Surveying the week's musical events at the Bowl, one cannot but be impressed by the musical magnitude with which Conductor Hertz imbues his programs. As outlined here on previous occasions, his versatility is astounding. His command of the scores becomes all the more impressive, if one realizes that one rehearsal only is set aside for each program. If certain renditions are not so smooth as might be expected, and, as a matter of fact there is little on which objections can be based, then it is merely due to this limitation. Attendance has been more gratifying in a measure, but is not sufficient to defray running expenses and meet a present deficit amounting to \$15,000. Since artistically "only the best is good enough," even rigid economy will not avail. Symphony concerts cannot be commercialized, any more than it can be done with a public library or an art gallery. (On none of which Los Angeles can be quoted as a magnificent example.)

I should mention in this survey the brilliant playing of Vittoria Boshka, in the Hungarian Fantasy by Liszt. Her technique is forceful, rhythmically thrilling, yet she is equally capable of drawing tone that excels in sweet limpidity. Admirable was the playing of Cornelia Rider-Possart, a pianist one hears only too rarely, and always with unalloyed pleasure. Her reading of the Rubinstein D minor concerto (first movement) delighted because of a blending between musical warmth as to phrasing and classic poise. As to her faculty of luring colorful tones from the keyboard in spite of disadvantages of open-air acoustics incurred by pianists, I found Mme. Possart more fortunate than any other pianist heard at the Bowl.

Of all vocal soloists, Estelle Heardt-Dreyfus won best the sympathies of her audience, by the way, the largest so far in attendance. Her singing of Spanish songs is radiant with the spirit of that music, especially as she understands how to adapt tone quality to the musical psychology of her songs. The Spanish-California songs by Gertrude Ross, and one, called Chula, by Devers Nicholson, found distinct favor with the public. Momentous was the performance of the Pathétique by Tschalkowsky. I am not sure whether a musical diet consisting of entire symphonies had not better be begun with something easier to digest. To be sure, Mr. Hertz stirred his audience profoundly, almost overawed them. I hope not too much so.

Cadman's Prelude to the Omar Khayyam suite proved to possess more inherent musical weight than when we heard it at the Philharmonic Orchestra concerts in the spring. It is light music, of course; Cadman himself intends it to be so. We found, however, that its rather obvious homophony is well set off by rhythmic life and colorful orchestration.

Ilya Bronson, leading cellist in the southwest, who is also specializing in musical theory and solfeggio, is meeting with gratifying success in his harmony classes at the Suto Studios, where he is in charge of all the theory work. Mr. Bronson has developed a method in which theory becomes an appealing subject even to younger music students. Incidentally the co-ordination of harmony and more advanced theory is proving a decided asset to the musical progress of the students.

Mr. Bronson heads the cellos during the open-air symphony concerts at Hollywood Bowl. Frequently when Conductor Hertz wishes to hear how "it sounds from the front" it is Mr. Bronson's privilege to take up the baton during rehearsals. He enjoys a unique reputation among conductors under whom he played and among his fellow-instrumentalists for knowing the scores in their entirety as to particular cues of every instrument, a faculty, as it has been admitted by such a conductor as Arnold Volpe in New York and by many orchestra members which almost telepathically has aided them in giving or receiving their cues. The secret is a simple one. Mr. Bronson listens almost actively, so to speak, while he is playing. Those who know him are aware that his is an unusually virile mind. In short he "lives" the complete scores while they are being rendered and his fellow-musicians have come to realize it. It would be interesting therefore to find Mr. Bronson at the conductor's stand conducting one of our guest-director's programs during the Bowl season.

At the California Theatre.—In conjunction with "Rich Men's Wives" the all star feature which started yesterday at the California Theatre, Carl D. Elinor, the popular California leader, is offering one of the most striking

overtures heard this season. The opening number is "Kamennoi Astrow," by Rubinstein. No other composition of Rubenstein has retained such a firm hold on the music loving public as this famous "Cloister Scene." It is one of the most inspired creations which this prolific writer left as a living monument to his genius.

The second number is "Zampa" by Hérold. This standard number serves to introduce a member of Mr. Elinor's orchestra, Charles E. Calkins, who is a very famous Marimbaphone artist.

The third and last offering is the sensational "Stumbling" by Confrey, which will sweep you for a little excursion into the land of jazz.

SIGNIFICANT MUSIC

By ROSALIE HOUSMAN

FROM CARL FISCHER'S
New Violin Literature

In the admirable series of concert music, for the instrument, there have appeared a number of new things of splendid quality. Mischa Elman, who heads the list, has made a concert transcription of the Eili, Eili melody which will bring it to new audiences. He has made it very difficult, so there will not be so many who can play it, but to those who can, there is a beautiful, appealing melody, which will stir its hearers. Willeke's Chant sans Paroles (for either violin or cello) is dedicated to Zimbalist and is an unpretentious melody of charm. It has a nice appeal and few difficulties for the soloist. There is also a "Chant Lyrique" by Irene Berge, not important, and a Berceuse Slav transcribed by Gilman, from a cradle song of Neruda. It is lovely, and simple in outline.

SONATA FOR PIANO ENRIQUE SORO
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I have been unable to find out much about the composer of this new piano sonata, save that he is a South American. Apparently, he is not only an experienced composer, but must be a good pianist, as the music makes fair demands on one's technique. In the usual four movements, which are sharply defined, you will find him expressing, in modern terms, a melodic content, not deep, and soul-penetrating as the Griffes, for example, but far easier to grasp. Its formal structure is more academic, its outlines cameo-cut, and it is, above all, pleasing and grateful. As a representative work of a new field, it has unusual interest, but it is not epoch-making. However, it has much to commend it, and the publishers, for bringing it to our attention. Other piano works of Soro's are on the Schirmer lists—the name will be worth remembering.

RUTH DRAPER

Ruth Draper, presenting her original character sketches, will make her first transcontinental tour of this country next spring, and Selby C. Oppenheimer on his recent visit to New York succeeded in inducing the famous chanteuse to present a number of her inimitable entertainments in San Francisco and a few of the larger California cities.

The success of Ruth Draper has been one of the most remarkable in concert annals. The London Times has acclaimed her the most accomplished of living reciters. The American press has reiterated this and at the same time has heralded her as one of the few real novelties the stage has known in years. Her success is due to the unique art which she has developed. Her original character sketches are frequently referred to as monologues, but monologues they are not, in the accepted sense of the word. She doesn't merely present a one-sided conversation. She presents and enacts little cameos of character that one minute hold her audience tense in pathos, the next minute laughing at the foibles of easily recognized society types. Her characters are perfectly wrought. Each one lives. There is a subtle quality of finish about her work that stamps it as the work of an artist who loves her art. Her observation is almost wickedly keen and her expression of it as clear and bright as a diamond. While she acts the stage is almost physically peopled with those others with whom her characters are engaged.

Alison Smith in the New York Globe has said that in "a railroad station on the western plains," she says in a few intonations all that Sinclair Lewis has told in Main Street. The whole is a wonderfully effective and beautiful performance.

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SIGNIFICANT MUSIC

By ROSA LIE ROUSMAN

The Fine Arts Importing Company, who are the representatives of the various French publishers in America, as well as the Louvre galleries, are instrumental in bringing to the attention of the American public the books now issued in France. Through their efforts, the best editions of the great standard works, as well as the modern compositions of the younger Frenchmen, can be bought here, at a reasonable rate, taking advantage of the benefits of exchange. It is perhaps not as well known, as it should be, that the great classics of the piano, organ and other musical literature has also been well edited in France, as it has been elsewhere. The teachers of the famous conservatoire, as well as those connected with the *Sec'a Cantorum*, have seen to that. The French publications are well printed, on good paper and worthy of the attention of the American musical public.

Not only do the French publishers issue piano music, songs and such smaller works, but they have the courage to publish orchestral compositions, quartets and other major forms of musical art. In that they lead us, as those in America are slower on that trail. However, the average French composer knows his métier far better than we, as his years of serious study demand that he know his trade. So the one balances the other. Yet, on the whole, the American composer ranks high on the side of inspiration, though his public does not show the same interest in him, that the Frenchman does.

A new name—Alexandre Tansman—a Pole, is the first one to greet me in the new lists. There are two groups of Preludes—short works which should be played in groups as well as a *Petit Suite*. Of this strange music it is difficult to judge accurately without hearing it played. It is not only full of excruciating dissonances, but is difficult as well. All the traditional things are set at variance. That in itself I do not find so curious as we all shied at Debussy at first sight. But here the chorals, if played loudly, would really annoy you as there seems no plan to account for the clashes of polyphony, and rhythmically they are not interesting enough to always justify this ugliness. Speaking as a modernist, I still am shy of these, not because I fail to understand them, but because I fail to see, and appreciate design, without which nothing seems logical or balanced. This opinion is personal, and should in no way detract from the music, which may have a decided message of beauty to some ears. Another unfamiliar name, is Lucien Haudichet, whose Four Spiritual songs have a sincerity and beauty which, though strange, has a real and human beauty. There is that conscious touch of sophistication, so characteristic of the younger Frenchman, only here one feels less of it, than most. They are for medium voice, and really worth knowing.

And again we find another unfamiliar name in Swan Hennessy, who at any rate, sounds Irish, though I have not been able to find out just where he hails from. Not such a young man, as the trio for violin viola and cello to hand is op. 53. In this and in a suite for piano, *En Passant* op. 40, he shows himself to be far more conventional than his French confreres, as you are far less liable to find such modernist progressions as consecutive sevenths, and others equally daring in his music. It has a decided charm, is not heavy (at least not in the pieces before me), and there is purer melody than most musicians are writing today. To some, this will be a recommendation, to others quite the contrary, but, be it as it may, it has a spontaneity which is apparently sincere. The suite for piano is less important, musically, and technically not at all difficult. To the discerning teacher in search of novelty, I can well recommend it. As to the trio, that is another story. It is a little suite in three movements, the first and last in the Irish idiom, the middle one in the style of Brittany. He shows all through a keen understanding of his instruments. The music lies well for them, and should sound. However, it is, after all, not the serious concert material, but rather a light trifle, excellently done.

The two orchestral scores which I have studied are by far the best of the lot. There is one by Georges Mikot, whose name has been frequently seen on the newer programs. This one bears the picturesque title which in plain English reads *The Laquered Umbrella* with figures, not, perhaps a good translation of its French, but it will serve to show its Orientalism, so beloved of the French since Pierre Loti discovered the east to them. It is for large orchestra, is colorfully scored, and is delightfully written. It is an orchestral prelude, in the sense of the Debussy *Afternoon*, not as lovely, perhaps, but with that ingratiating charm so truly French.

Last, but not least, is the first series of the *Impressions dal Verom* of Malipiero, which are really stunning scores. I heard them under Bodansky, and they sounded fascinating. Probably it is because he has such an uncommon sense of orchestral values, and though the material is of less value than the manner of expression, yet music of this sort will live longer than many a score written now or in the immediate future. It is lovely, modern in the finest sense of that poor abused word, and, above all, music as such without a program, and written simply to express in the terms of sound, things which we have felt and been unable to form concretely to our own satisfaction. Malipiero is one of the banner bearers of Young Italy—watch him. There is something of the pure gold in his speech.

Ditson Publications

Among the new reprints of standard music which is being published by this enterprising firm, are the forty daily exercises of Czerny, and also the two volumes of the *Bach Well Tempered Clavichord*, which is revised, edited, and fingered, by that able and erudite musician, Percy Getschius. Any student can now get along without the expensive, and heretofore indispensable European edition of these two volumes, and they should be in the library as well as on the student's shelf. They are uniform with the other standard volumes, already issued.

THE ERNEST BLOCH VIOLIN SONATA

Every once in a while we meet an epoch making work, like this new Sonata of Mr. Bloch's. Published in a uniform edition, with the other Bloch works, Schirmer's are to be congratulated on the issuance of this great Sonata. It is vistas ahead of the *Viola Suite*, without, in any way, disparaging that masterpiece. Its inspiration is purer, more sure of itself, than in any Bloch work I have studied, and as a pupil, (and friend of his), I feel more closely what he is doing than one who would only know him by his music. There is less of the radicalism here, but perhaps an even more assertive personality. It is strong, with the rocks of the inevitable master of form and medium, and the utterance of a mature mind, unafraid and true. The work, at its first public performance, as played by Arthur Rubinstein and Paul Kochanski, drew the wildest sorts of comment from press and public. Most of those who heard it were literally frightened at its realism, its innovations, and yet there were a few who saw, further than mere surface dissonances, into the heart of the uncompromising artist, and beheld the beauty of his message. Now that it has been given to us in print, we can perceive and appreciate its many difficulties, as well as its greatness.

Written in three movements, from the very first note, it establishes its mood of resistless, dynamic energy, really the keynote of the whole. The thematic material is strong, idiomatic for the instrument, though difficult. It is in sonata form, far more so than the suite, and there is the utmost freedom within the gates. The message is greater than the medium. There is an economy of material, an urgent and dramatic use of all intensified, reiterated, assertive, to give to the whole the form and balance called Sonata. The *Molto Quiete* is really relative as it is but the breathing spell of a turbulent soul, and in seeking peace it explores new territories, new tonalities, in its search. It finds new beauties on its way, quite the unconventional ones. Bloch never is conventional in the dictionary sense, but his conventions of the soul are those of a free man, and as such are the guide posts for us to follow.

One's reactions to a great work, such as this are, after all, personal, and can only indicate to others what it contains. It will not go on the repertoire of many violinists in the near future. The idiom, and not the technical difficulties, stand in the way; but once the artist of real courage sees this music he will not rest until he has grasped it, and the technical side will probably not trouble him then. It bears a dedication to Paul Rosenfeld, a discerning critic, and prophet of the Bloch music.

Newer Publications of the Ditson Lists

The Ditsons are always looking forward, as well as back, and give us not only interesting new material, but excellent re-editing of the standard library, whether in song or for the piano. In their attractively brown-covered series, I now find new volumes—Clementi's Preludes and Exercises, edited by Benker, Behr's twenty-two little piano pieces for the study of rhythm and expression, (an invaluable series), and eight Preludes and Fugues of Bach, edited for organ by J. H. Rogers. All the organ registrations are well indicated by a good performer as well as musician and these should be a welcome addition to the music of the church.

The piano arrangements of Richard Burmeister of works of Bach are particularly commendable. They utilize the advantages of the modern instrument, the newer possibilities of the pedal, and, without, preserve the spirit of the original. It is there where their greatest merit lies. I have to hand the E flat minor prelude and the Rondo Gavotte from the Violin Sonata, both worthy of a definite place in the concert-pianist's repertoire. Homer Grun's Indian Lament, is also a piece to take advantage of the newer pedals, and seems a faithful and simple translation to our medium of an old American Indian plaint. It is a chant, with the chords in antiphony, as of the mass singing against a solo voice. It has the sincerity of the original. I am sure. Lesser in importance on the lists are various teaching pieces, among which let me call to attention Huerter's *Charms and Graces*, Weissheyer's three op. 87, 88 and 89, which bearing flowery titles, should attract the more advanced student. Rene Becker's *Homage to Couperin* and E. S. Phelps *Dance of the Fairies* are musically a bit better than the average, melodically they are not original.

On the vocal side of the lists are a few good songs and even better than they is "The Last Tea of Tsuki," which is a scene for female chorus, with accompaniment of strings, flutes, horns and piano, a combination which ought to be effective. The music by Elias Blum, is better than the usual run of chorus material, has a real individual line and the solo bits are charming. It should stage well, and be given frequently. There is a dearth of good choral material. A simplified edition of the well known Huertern song is offered in the usual keys, and there is a reprint of the Bizet *Agnus Dei*, in the sacred series. These have the preference, as the other song which I recommend is also a sacred one. So Near To God to music of W. A. Fisher. Its music far exceeds in value the poem to which it is set.

THE GANZ VARIATIONS

This is the year when, in honor of the 25th anniversary of the death of Johannes Brahms, the musical, as well as the rest of us, have united to honor his memory. There have been concerts all over America, as well as abroad, when his master works have received glorious performances. It remains for Rudolf Ganz, pianist, conductor and composer, to express this respect in his latter capacity. These variations, made on the theme of that famous song *Der Schmied*, are his contribution to his memory. Issued by the Composers' Music Corporation, who are doing so much for the better newer music. These are called symphonic, as they really transcend the limits of a piano in scope, though under Mr. Ganz' fingers, they will no doubt reach glories the printed page cannot give us. Idiomatic, as far as the instrument is concerned, their broad vision, free handling, and plasticity take them out of the variation class into a bigger and better field, which is the tribute so nobly paid to one of the very great musicians of all time.

The G. Schirmer firm, not only up to the minute in the publication of new music, are equally active in their catalogues of the music they have already issued. They have recently sent out a new "Singing Teacher's Guide," which is a comprehensive, well edited list designed for the use of singers as well as teachers, and the lists are graded and classified so comprehensively that all who look within, will find artistic as well as practical satisfaction. An "Organists' Guide" is also published to assist the church performer, as well as those who play in the movies. The organ has, through this new field, developed greatly in its literature and the publishers are keeping well ahead of the demand.

Lillian M. Edwards, one of California's most efficient pianists and teachers, presented her pupils at a piano recital in the Woodland Grammar School auditorium, Woodland, Cal., on Wednesday evening, June 28th. The clever students were assisted by Miss Dorothy Thomas, Mrs. F. P. McManus and Miss Theodora Purkitt. The event was one of the most artistic piano recitals ever heard in Woodland, and the vocal artists assisting acquitted themselves most creditably. The complete program was as follows: Prelude from Suite Bergamesque (Debussy), Lillian M. Edwards; Norwegian Bridal Procession Passing By (Grieg), Alice Murphy and Grace Barnes; Valse Petite (Vergil), La Chameuse (Grazianni-Walter), Helen Archer (nine months' lessons only); Mazurka Opus 7, No. 1 (Chopin), A Simple Story (Concone), Mazurka Opus 24, No. 3 (Chopin), Gretchen Meier; To a Wild Rose (MacDowell), Funeral March of a Marionette (Gounod), To Spring (Grieg), Alice Murphy; A Birthday (Rosetti), Miss Theodora Purkitt, Jesnette Grattan at the piano; Morning and Anitra's Dance from Peer Gynt Suite (Grieg), Bessie Rae Cook and Dorothy Kroninger; Souvenir (Karganoff), Intermezzo (Karganoff), A Little Tango Rag (Godowsky), Grace Barnes; Serenade d'Harlequin (Schutt), Capriccio in B Minor (Brahms), Scherzo from Sonata Opus 2, No. 3 (Beethoven), Bessie Rae Cook; Adagio from Moonlight Sonata (Beethoven), Dorothy Kroninger; Song of India (Rimsky-Korsakoff), At the Window (Tchaikowsky), Lullaby (Gretchaninoff), Miss Dorothy Thomas, Mrs. Don Gregg at the piano; Minuet a l'Antique (Paderewski), Alice Murphy; Hungarian Dance No. 5 (Brahms), Gavotte (Gluck-Brahms), Soaring (Schumann), Dorothy Kroninger; Rondo Capriccioso (Mendelssohn), Bessie Rae Cook; A Spirit Flower (Campbell-Tipton), O Mio Babbino Caro (Puccini), Mrs. F. P. McManus, Mrs. Edwards at the piano.

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Harold Stanton, the brilliant American tenor, who sang at the California Theatre last Sunday morning and throughout the week, has reason to feel gratified with the reception accorded him by the huge California Theatre audiences. The enthusiasm is well justified. Mr. Stanton possesses a fine, clear tenor voice of remarkable range, the deep tones sounding resonant and full and the high tones flexible and pure. In addition to this, Mr. Stanton enunciates concisely, so that every word he utters can be understood. He phrases with fine judgment, and his rendition of the Tesca aria proved him possessed of fine emotional judgment and an excellent sense of coloring. He surely is an artist well worthy of success and patronage.

Paul Ash, the exceedingly popular and original interpreter of bright music, conductor of the Granada Theatre Orchestra, has returned from his vacation and is receiving nightly ovations from his loyal and faithful admirers. Mr. Ash is singularly well adapted to bring out the best in rhythmic and melodic compositions of a lighter character, and is occupying a singular position among the conductors who have cultivated an individual style of their own.

Sir Henry Heyman, the dean of California violinists, who has just recovered from a long siege of sickness that confined him to his home for several weeks, is spending some of his period of convalescence in Paso Robles. He is taking advantage of the many resources of this famous resort to strengthen his recuperative powers so that he will be able to join every one in the enjoyment of the forthcoming music season.

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ARTUR ARGIEWICZ

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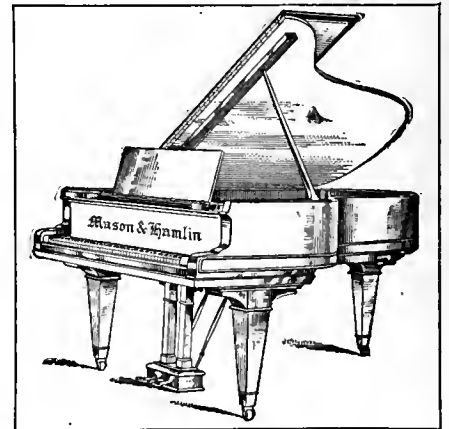
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 22

SAN FRANCISCO, SATURDAY, AUGUST 26, 1922.

PRICE 10 CENTS

REFINEMENT IN MOTION PICTURE PRESENTATION

California, Granada and Imperial Theatres—Designated as Herbert Rothchild Entertainment—
Issue Neat and Handsomely Printed Booklet Announcing a New Policy Giving the Public
the Finest Kind of Productions Under the Happiest and Pleasantest Conditions—
Music Included as a Necessary Attraction Under Expert Leadership.

By ALFRED METZGER

What represents the most distinctive, most refined and most convincing, as well as dignified medium of publicity that has ever come to our attention on behalf of the motion picture enterprises of San Francisco, certainly is the little booklet distributed by the management of the California, Granada and Imperial Theatres early this week, and entitled "Entertainment de luxe, San Francisco, 1922." We sincerely congratulate Messrs. Herbert L. Rothchild, Eugene H. Roth and Jack A. Partington for the originality and fine taste displayed in this announcement to the public. The Pacific Coast Musical Review has always maintained that the amusement-loving public of San Francisco never fails to respond to the appeal of really deserving enterprises. The lack of attendance at theatre palaces is only then apparent when the management fails to respond to public demands. Because someone may imagine that the theatre-going public is specially fond of jazz never actually proves that such is the case. Because the small minority is able to make more noise

We feel it incumbent upon us at this time to tell you something of the photoplays that you will see in our three theatres during the coming six months.

We have secured, among others, forty-one Paramount Pictures, the product of the Famous Players-Lasky Corporation. These new photoplays represent the motion picture art at its zenith—they mark the beginning of a new era in the history of the silent drama.

They are the result of the combined efforts of the greatest group of authors, writers, stars, supporting artists and directors ever assembled. In the pages that follow we hope to give you an idea of the splendor of these productions, and of our facilities for giving them the highest possible form of presentation. HERBERT L. ROTHCHILD.

San Francisco, Calif., August, 1922.

This is what we call a dignified, straight-from-the-shoulder announcement, and knowing the reputation of Mr. Rothchild for integrity and veracity, we know that what he says in this letter he means to execute. The Pacific Coast Musical Review appeals only to those desiring the highest form of entertainment, be it music, the drama or the motion picture. And whenever any management honestly endeavors to address this majority of the amusement-loving public, we shall always—without regard to commercial aspects—endeavor to assist such management to reach the public, whose good will it seeks.

Under the title of "On the Threshold of a New Era," we find in this booklet the following interesting letter:

It is difficult to realize that the photoplay as it is now presented at the California, Granada and Imperial Theatres is scarcely ten years old.

We have seen it grow in these short years to be the dominant amusement of the American people.

We have seen music develop into an essential part of photoplay entertainment; theatres transformed from storerooms to edifices of richest design; year after year a marked improvement in the production and presentation of photoplays.

Now we are on the threshold of a new era in motion picture production.

We have seen the advance showings of the photoplays described in this booklet, and we can state without qualification that they surpass any group of photoplays ever assembled at one time.

We intend to present these photoplays to you in the same artistic manner as in the past, and to surround them with delightful music and entertaining varieties that will give you many days of real enjoyment through the coming year. EUGENE H. ROTH.

JACK A. PARTINGTON.

Again this letter exhibits the element of sincerity and straight-forwardness which we admired before. Messrs. Roth and Partington prove again, as they have so often before, that their first consideration is for the public, that portion of the public that is not satisfied unless it witnesses the very best. And the Pacific Coast Musical Review, which only appeals to that class of people, and which has prospered and forged ahead under the impulse of the encouragement of that portion of the public, feels that it expresses its appreciation for such support by commending upon this worthy effort of the management of the California, Granada and Imperial Theatres. Before going any further we wish again to emphasize the fact that this article is written without the knowledge of the managements of these theatres, and purely in recognition of a worthy enterprise.

Finally we wish to quote what the booklet says about the music at these theatres, something that interests our readers specially:

It is the constant endeavor of the California, Granada and Imperial Theatres to provide entertainment that is refined, wholesome and artistic—the kind that appeals to the discriminating theatre-goers of San Francisco.

The best photoplays available are chosen for presentation from hundreds that are submitted. ONLY after they have been carefully reviewed and criticized. Music plays a major part in bringing this entertainment up to a superior standard. Thousands of dollars are paid weekly for the orchestras and artists heard in these theatres.

Prologues and musical acts with original settings and effects are a special feature of each week's program. To insure a presentation of this kind an organization is maintained which consists of more than 400 people, including musicians, carpenters, electricians, stage-hands, ushers, scenic artists, operators, and many others who combine their efforts to make Herbert L. Rothchild Entertainment what it is today!

Here is still more about the music presented at these theatres:

At the California is the famous California Orchestra, an organization of talented artists, conducted by Gino Severi.

The concert given every Sunday morning at the California Theatre is one of the most popular musical institutions in San Francisco. At these concerts, now in their third consecutive year, many artists of international fame appear with Severi and his fifty men.

Paul Ash and his symphony orchestra at the Granada comprise what is unquestionably the most distinctive musical organization being offered by any theatre in America. They play the classics and popular music equally well, giving to each, Paul Ash's fascinating, haunting interpretation.

Oliver Wallace presides at the Granada organ, is America's pre-eminent organist—one of the few men who have accomplished complete mastery over the great instrument.

Prior's Orchestra is the musical feature offered by the Imperial Theatre—a musical organization of originality. While we can not subscribe absolutely to every word

contained in the above remarks about music, we nevertheless are able to vouch for most of the statements made herein. Specially worthy of endorsement is that what is said about Gino Severi and his excellent orchestra, although we believe that during the week the splendid organization does not include fifty men as it used to. However, Severi is an excellent musician, who has surrounded himself with an exemplary orchestra, and who plays the best music, even though during the week he is asked to conclude his program with jazz numbers. By the way, we have noticed every time we attended the California Theatre that the jazz numbers receive but scant applause, while the better music is enthusiastically applauded. The Sunday morning concerts are all that the management claims for them, and could be made even more artistic by permitting the conductor more rehearsals.

We do not agree with certain musical people who do not appreciate Paul Ash's individualistic style. There can not be any question regarding the fact that Mr. Ash presents a certain fascinating mode of expression. He succeeds in getting color, rhythm and melody from his excellent artists. Frequently he secures a certain amount of healthy humor. We would be denying the truth if we did not say that we enjoy a great deal of Mr. Ash's playing. Even his jazz playing, much as we deplore it from an artistic point of view, assumes a certain element of entertainment which can not be denied, and which is enjoyed by many serious musical people. It is here not WHAT is being played as HOW it is being played that makes the high impression.



GINO SEVERI

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than the intelligent portion of an audience is by no means evidence of the fact that the majority is anxious to hear a distortion of music. Because certain producers may think that vulgarity in moving picture productions appeals to the public in general is not at all proof of the fact that such public endorses vicious spectacles.

For this reason we are glad to note that the management of the California, Granada and Imperial Theatres is appealing directly to the finest tastes among the musical public and is endeavoring to solicit patronage upon the basis of the merit of its entertainment, thereby giving credit to the public for appreciation of the very best that money can afford to present. That is the right attitude. It is the only attitude to pursue on the part of theatrical managers, and these gentlemen will find that they have made no mistake in thus appealing to the best element among the theatre-going public which at the same time is the majority of the people. We take pleasure in quoting the Foreword by Herbert L. Rothchild:

Our purpose in publishing this booklet is to take you into our confidence and to tell you what character of organization the Herbert L. Rothchild Entertainment has developed, and the standard of amusement it has in store for you during the coming months in the California, Granada and Imperial Theatres.

These three leading photoplay houses are already familiar to you. With pride we point to the comfort and convenience, the atmosphere of dignity and refinement, that have made our theatres the preferred places of amusement among the majority of the theatre-goers in San Francisco. Nowhere in the world has the presentation of motion pictures reached a higher plane of perfection than in the California, Granada and Imperial Theatres.



MME. STELLA VOUGHT

The Experienced Coloratura Soprano Who Will be the Soloist at the California Theatre Sunday Morning Concert Tomorrow, August 27th.

We fully agree with the enthusiasm the management of the California, Granada and Imperial Theatres maintain for Oliver Wallace. While we would not go so far as to say that Mr. Wallace is "America's pre-eminent organist" (and we feel sure Mr. Wallace in his own heart does not subscribe to this extravagant statement), we certainly feel that he is the greatest organist we have heard in a motion picture theatre, and in addition the most musical one. His musical settings to the pictures are veritable inspirations. His accompaniments to the comics are charged with humor and musical wit. He possesses full command over his instrument, and he is a genuine artist from his toes to his finger tips. Many a time we go to the Granada Theatre just to hear Mr. Wallace play.

There is one feature of the Granada productions that has been omitted in this booklet, possibly out of modesty, and that is the remarkable artistic taste of Jack A. Partington in the mountings and presentations of some of the acts. Mr. Partington certainly proves himself an excellent artistic manager, and many an act, specially some of the musical ones, owes its success to the artistic and original character infused into it by Jack Partington.

In conclusion, we wish to say that the photoplays presented at the above mentioned theatres are everything the announcement claims for them. They are in accord with all other artistic features of the motion picture palaces. They deserve in every way the patronage of those refined and cultured people who form the clientele of the Pacific Coast Musical Review.

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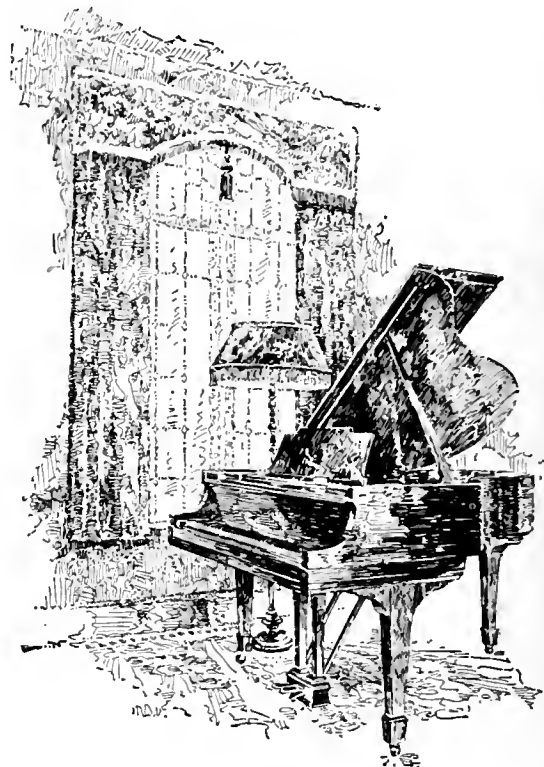
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TWENTY-FIRST YEAR

THE PROBLEM OF CIRCULATION

So many of our advertisers are concerned regarding the actual circulation of the Pacific Coast Musical Review that we feel justified to devote some editorial space to this interesting problem. In the first place it should be understood that the circulation of a music journal, or any other paper, is not confined to actual paid annual subscription. In addition to actual paid subscription there are single copy sales at the various music houses and also at the office. There are also many people who carefully read the paper but who equally carefully do not like to pay for reading it. We find hundreds of people reading the Pacific Coast Musical Review at the counters of the sheet music departments of music houses, at the public libraries, in reception rooms of the studios of their teachers, in the homes of their friends, and in the reading rooms of clubs and at the Musicians' Union. Every one of these thousands of people read the news and advertising columns of the paper just as religiously and consistently as those who pay for an annual subscription.

A careful estimate has convinced us that there are about two thousand music teachers in San Francisco and vicinity. At a careful computation a teacher has an average class of ten pupils. Some have thirty or forty and some have possibly five or less. But to say that there is an average of ten pupils to the class of a teacher is pretty conservative. Consequently there are twenty thousand pupils in and about San Francisco alone. Now, as will be seen by our advertising columns, the paper is circulated throughout the Pacific Coast, specially in California. However, we shall only regard the circulation of San Francisco and environment at this time. There are fifty thousand people attending symphony concerts and grand opera during the course of a season, and these include people who are neither teachers nor students. It is therefore safe to estimate that in the neighborhood of 75,000 people are interested in music in and about San Francisco alone.

If we base our estimate of readers of a paper upon the well known theory that from four to five people read a paper which is actually paid for by a subscriber (and to verify the correctness of this statement you need only find out how many people read your own paper) the Pacific Coast Musical Review is read by ten thousand people a week; 45,000 people a month, and over 500,000 people a year in Northern California alone. Now

this is a very conservative estimate, which is based upon the supposition that the people who read the paper in music studios, libraries, music stores, clubs and homes are not always the same people. We have here a circulation among people directly interested in music that is superior to that of any daily newspapers among musical people, for any one daily newspaper is not, like the Pacific Coast Musical Review, read by ALL musical people.

If anyone is therefore unable to secure results from his or her advertisement in the Pacific Coast Musical Review it is not the fault of the paper, but is beyond the shadow of a doubt the fault of the advertisement or the reader. Either the advertisement is worded in such a way that it does not appeal to the reader, and consequently does not arouse his interest, or the reader does not care specially for the teacher or artist who advertises. Such an advertisement would not secure any results in a daily paper either. The advertiser therefore saves by using the columns of the Pacific Coast Musical Review, the difference between the cost of an advertisement in a daily paper and the cost in a musical paper, for the latter reaches more MUSICAL readers than any one daily paper, and as many as ALL THE DAILY PAPERS COMBINED.

One of our advertising solicitors upon endeavoring to secure an advertisement from a well known vocal teacher for this year's annual edition was met with the statement that none of that vocal teacher's friends or pupils saw the Pacific Coast Musical Review. In the first place we certainly must say that this teacher has no reason to feel proud of her friends and pupils, not at least from a musical point of view. For anyone who does not have enough interest in the activities of our resident artists, teachers and students, nor in the prospective events of visiting artists, symphony orchestras, operatic organizations and ensemble institutions to summon up enough energy to read about these affairs in a music journal, cannot possibly be of any use to music either from an educational or observational point of view. That is not the class of people from whom good pupils are obtained. That is not the class of people which a manager is anxious to reach.

But there are many people—students, teachers, music lovers—who do not read the Musical Review, because their attention has never been called to it. And these are the people whom we are anxious to reach, and for whom we shall begin an intensive campaign so that members of music clubs, students, public school music students and their friends, and music lovers in general will have a chance to see this paper. We feel confident that when they once see it, they will be glad to read it, for we are trying to make it as interesting as we can, and incidentally assist everyone to obtain opportunities to widen their musical horizon. Anyone who is not enough interested in music to want to know about the success of their neighbor, or the impending musical events of importance is not the kind we want for a subscriber. We want the intelligent student, teacher, musician and music lover as well as artist. That is the kind of subscriber we have now. That is the ONLY kind of subscriber we wish, and the only kind that is of value to the advertiser. A teacher and artist needs no advertisement for his friends or acquaintances with whom he or she comes in daily contact. They know all about him. Such teacher should want to reach people of intelligence whom he or she does NOT know or meet, and these people are reached by the paper.

No one can really tell whether or not an advertisement gets results. The paper that guarantees an advertiser certain fixed results is not honest. An eastern journal that tells artists or managers that its columns are seen on the Pacific Coast by the average reader is not telling the truth. The teacher who says he never received a pupil through an advertisement is stating something he does not actually KNOW. An advertisement acts indirectly in many ways impossible to definitely discover. Many pupils asked to study with a teacher through mutual friends would not do so,

if the name had not already been known through publicity. Many people, although they may see a teacher's name in a paper, will not tell how they came to call on such teacher. Many students are given copies of the Musical Review by sheet music clerks who find this the best answer to inquiries for teachers. Many students would discontinue taking lessons, if they did not occasionally find their names favorably mentioned in the columns of a music journal and thus have an incentive to continue their work. Music teachers, artists and managers would be surprised to note the difference in the musical life of the community, if their music journal would cease publication. Usually these things are not recognized until it is too late.

While the circulation of the Pacific Coast Musical Review is unusually large, and is by no means confined to professional musicians and teachers as some may think, but reaches the general musical public to an unexpectedly large degree, we want ALL the people who read the paper to pay for their subscription. The music teachers, music clubs, those in charge of public school music, those at the head of amateur organizations and in fact anyone affiliated with musical people, will not only help us but themselves as well by getting this paper among as many people as possible. We can do much more for the profession and the music public and the artists the greater our circulation, for our influence will grow with the growth of our subscription list. Instead of telling us that friends and students do not read this paper, a teacher should ask them WHY they don't read it, and why they are not enough interested in music to keep informed on matters of musical importance. If they are not enough interested in music to read about musical events, then they do not make good music students nor good listeners. They can only form an adequate judgment by reading about what is going on in the musical world.

SYMPHONY TICKET SALE LARGEST IN HISTORY

The ticket sale for the coming season of the San Francisco Symphony Orchestra, which opened last week at the offices of the Musical Association in the Phelan Building, has been progressing very briskly, and indications are that the largest season in the history of the orchestra may be expected.

While the allotment of seat locations has not yet been commenced, orders are now being received and will be filled in the order of receipt, members and subscribers of the Association being taken care of first. In the allotment of seats to members it has been necessary, because of the change of theatres, to hold a drawing to determine the preferential rights of the various members in the selection of locations based on the amount of the subscription. This drawing was held by a committee from the Women's Auxiliary, and as soon as sufficient time has been allowed for the receipt of orders, the allotment of seats will be commenced.

As in previous seasons, the concerts will be divided into three series of twelve Friday afternoon symphony concerts, twelve Sunday afternoon symphony concerts and ten Sunday afternoon popular concerts, season tickets being sold separately for each of the three series. The Orchestra, continuing under the direction of Alfred Hertz, will give its first concert on the afternoon of Friday, October 20, the program being repeated on the following Sunday, and the first concert in the popular series will be given Sunday afternoon, October 29.

FRANK W. HEALY IS BRINGING FARRAR

Of all the singers who have been heard at the Metropolitan Opera House in the past sixteen years, none have been more idolized than Geraldine Farrar, who will open San Francisco's 1922-23 music season with a concert at the new Shubert-Curran Theatre, now in the course of construction at Geary and Mason streets, and which promises to be the most magnificent theatre west of Chicago.

Miss Farrar, who was the star of the very successful season of grand opera given at the Exposition Auditorium last September by Scotti and his singers from the Metropolitan Opera House, will not be heard at the Metropolitan the coming season as she has been persuaded to devote the entire season to the singing of concerts. Miss Farrar, who has always been pleased at the reception given her by San Francisco music-lovers, accepted the suggestion of her local manager, Frank W. Healy, that her concert tour be opened in California. She will travel in her private Pullman Palace railroad car which has been modeled to suit her requirements. One portion of the car is devoted to the music room containing a concert grand piano.

In addition to Miss Farrar's San Francisco appearance, which will be at the Shubert-Curran Theatre on Sunday afternoon, October 8, she will be heard for the first time in Fresno at the Municipal Auditorium, in Oakland at the Auditorium Theatre, and in Sacramento at the State Armory.

Among Distinguished Artists

Toscha Seidl—Early in the season Manager Selby C. Oppenheimer will present as one of his first attractions, the world-famous violinist Toscha Seidl, who makes his first appearance in the west. Seidl is of the famous Auer School, the star pupils of which include Jascha Heifetz, Efrem Zimbalist, Mischa Elman and Seidl. Seidl will appear in recital at the Columbia Theatre on Sunday afternoon, November 5.

Chaliapin—Feodor Ivanovich Chaliapin, Russia's greatest singer, who will positively appear in this city during the coming fall and winter music season, does not concern himself with the politics of his own land or of other countries. A favorite under the Czar's rule, when he was repeatedly entertained at court and in the homes of distinguished members of the Russian nobility, besides receiving countless decorations and costly gifts in recognition of his talents, he is also high in favor of the Soviet government. No artist in the last generation has achieved greater vogue and success than has come to Chaliapin and Selby C. Oppenheimer in securing him for a western tour has made a master-stroke.

Graveure Praises American Composers—The blight of the ballad and the curse of the chanson are on America according to the notable baritone Louis Graveure who is to sing here next December under the Selby C. Oppenheimer management. "The trouble is," said Mr. Graveure, after naming over no less than eight excellent American composers whose songs he sings "that when an American starts to write a song he is afflicted by the thought of the German lied, or the French chanson, or the English ballad. He does not directly try to write an American song but imitates these foreign forms. For a long time we suffered the lied; then the chanson came in; nowadays it is the ballad, more effective than the others because it seems superficially more natural for us to write in the English form. One of these days an American composer will learn the terrible truth—like the chameleon who got on a Scotch plaid and tried his best to go all colors at once."

Elly Ney—Elly Ney, the great French pianist, a niece of Marshal Ney, national hero, will visit California for the first time next December, when Manager Selby C. Oppenheimer will present the distinguished French woman in a short series of recitals throughout the state. Ney is a personality and an artist of distinction. As soon as you hear her strike a chord you realize that here is an artist of individual viewpoint and great technical powers. She expresses her meaning through music for the piano, but in the academic sense she does not play the piano. Not that she could not, since when it suits her purpose she shows startling technical brilliance. But she is interested in other things, primarily in setting forth the meaning of any bizarre exhibition of personal idiosyncracies, but with fine sense of freedom she dares to give herself into the spirit of the music. She has the grand manner, and what she does is always worth listening to. She has the brains temperament, courage and the routine to make it all practical.

Florence Macbeth—Before her appearance with the Chicago Opera Company commences next season, Florence Macbeth, the young American coloratura soprano, will make a flying trip across the continent to be featured in a number of recitals in the west, which will be given under the management of Selby C. Oppenheimer. This splendid artist has been engaged to inaugurate the third season of the Alice Seckels matinee musicals, and will appear before a select audience in the ballroom of the St. Francis Hotel on Monday afternoon, October 23. Miss Macbeth is having a busy summer, having been engaged for eighteen special performances with the Ravina Park Opera Company at Chicago, singing all the great coloratura soprano roles. Her western tour follows immediately her Chicago engagements.

Maier-Pattison—Something in the way of real novelty is promised local music lovers when Guy Maier and Lee Pattison offer their recitals of music for two pianos in this city next November. Other pianists in the past have appeared together in ensemble performances, the most notable being those given by Ossip Gabrilowitsch and Harold Bauer a few seasons ago, but apparently none have attained the high degree of precision and the seemingly absolute perfection which these younger artists have reached. Probably the reason is that no others have spent the many hours in serious practice that these young men have done, for barring the time both spent in military service abroad, they have been playing together for the past six years. As a result they have smoothed down the art of two piano playing to such a fine point that it is hard not to believe that instead of two pairs of hands, one super-pianist is playing on a superpiano. Maier and Pattison are being brought to California under the Selby C. Oppenheimer management.

Miss Winifred Forbes, a prominent Berkeley violinist, was soloist at the California Theatre on Sunday morning, August 26th. In her rendering of the first movement from the Mendelssohn Concerto, Miss Forbes displayed the qualities of genuine musicianship, and was accorded an enthusiastic reception. In response to insistent recalls, Miss Forbes played From the Cane-brake, by Samuel Gardiner.

GRACE NORTHRUP'S REFINED ARTISTRY

Truly Excellent Soprano Soloist, Assisted by Benjamin S. Moore at the Piano, Interprets Exemplary Program With Unusual Taste

By ALFRED METZGER

Grace Northrup, the unusually refined soprano soloist, who has made such a distinct success in the east, gave a concert at the Colonial Ballroom of the St. Francis Hotel, on Tuesday evening, August 15, prior to her departure for New York, at which event she had the able assistance of Benjamin S. Moore, accompanist. With the exception of the first group of songs Miss Northrup devoted her program essentially to modern compositions. And among these modern compositions she included only works of a nature to please the sensibilities of those of us who regard form and harmonic conventionalities more important than chaotic impressionistic effects of an ultra-modern character.

Miss Northrup is an artist of the highest vocal faculties. Her voice is clear, well placed and true to pitch. Her technical accomplishments respond to the most fastidious demands, while her interpretations meet the requirements of those who find tone color and adequate shadings specially attractive in vocal expression. We admired particularly the fine intelligence with which Miss Northrup invested every one of the songs she interpreted. Her exquisite handling of the group of old compositions like those of Donaudy, Peri Paradies and Handel revealed a control of vocal art rarely witnessed on the concert platform. Every note received its definite value of emphasis and every phrase contained the meaning of the words.

Miss Northrup is thoroughly proficient in the grasp of the finer shades of vocal technique. She takes unusual care in her breathing, enunciates with clarity and distinctness and puts her very soul into her work. That is the artistic material of which truly efficient artists are made. It is a pleasure to listen to Miss Northrup, for she interprets with an ease, individuality of style, accuracy of technical skill and correctness of accentuation that can not help but strike a responsive chord in the heart of anyone truly conscious of the beauty of vocal compositions. Speaking with the utmost frankness we could not discover anything in Miss Northrup's artistry that could give us an excuse for adverse criticism.

In Mr. Moore's accompaniments Miss Northrup certainly had reason for congratulation. This pianist's certainty of attack, judgment of phrasing, ready understanding of the soloists' ideas, thorough artistic comprehension of the works to be interpreted, and absolute sureness of execution combined to add greatly to the enjoyment of the audience. We were glad to note among those present some of San Francisco's most prominent artists and followed their sincere enjoyment of the event with great satisfaction.

The complete program was as follows: (a) Se Tra L'Erba (Donaudy), (b) Invocazione di Orfeo (Peri), (c) Quel Roscelletto (Paradies), (d) Sonmi dei (Handel); (a) Charity (Hageman), (b) When I Bring to You Colour'd Toys (Carpenter), (c) Across the Hills (Rummel), (d) Happiness (Hageman); (a) Celle Que Je Prefere (Fouadain), (b) Si Jetais Dieu (Fontenailles), (c) Colombine (Poldowski), (d) Le Moulin (Pierne); (a) You Are the Evening Cloud (Horsman), (b) Only of Thee and Me (Bauer), (c) The Old Road (Scott), (d) Life (Curran).

W. C. RIEGGER WINS PADEREWSKI PRIZE

Announcement is made that the prize of \$500 offered by the trustees of the Paderewski Fund for American Composers for the best piece of chamber music has been awarded to Wallingford Constant Riegger of Drake University, Des Moines, Iowa, for his composition, a trio in B minor, submitted under the initials D. M. I. The prize for the best symphony was not awarded, as none of the works submitted met the requirements of the competition.

The Paderewski Trust was established May 15, 1900, and the trustees appointed by Mr. Paderewski were Messrs. Henry L. Higginson and William P. Blake. Mr. Higginson died November 14, 1919, and Mr. Blake served as surviving trustee until his death on March 7, 1922. Upon Mr. Paderewski's return to New York from the West in June, he appointed as succeeding trustees Messrs. Arthur D. Hill and Joseph Adamowski, both of Boston.

DORIA FERNANDA TO GIVE CONCERT

Doria Fernanda is to give a recital of song on Tuesday evening, September 19th, in the Colonial ballroom of the St. Francis Hotel, under the direction of Alice Seckels. This will be her first appearance on the concert stage in this city since she left here more than five years ago. Since that time Miss Fernanda has filled many concert engagements, and has appeared with the San Carlo Opera Company and the Scotti Grand Opera Company on their transcontinental tours. Miss Fernanda appeared in the City of Mexico last summer, where she was a member of a notable opera company organized for the celebration of the Centennial of the Republic of Mexico. Following that engagement she appeared here in the Stanford Stadium under Merola in that never-to-be-forgotten season of opera. The program will be full of novelties, including French, German, Italian, American, English and Mexican songs.

Mr. and Mrs. E. Robert Schmitz and their five-year-old daughter, Monique, sailed on the "Paris" on August 2 for a five months' stay in their home in the French capital. During that time Mr. Schmitz will appear in concert in Paris and other cities of Europe. A group of musicians accompanied Mr. Schmitz to continue their studies abroad with him.

NEW WORKS PLAYED BY CHAMBER MUSIC SOCIETY

The Chamber Music Society of San Francisco, which will participate in the famous Pittsfield Chamber Music Festival in September, has been requested by Mrs. Elizabeth S. Coolidge, sponsor and patroness of this annual event, to play the Ravel String Quartet. Musical connoisseurs have pronounced the interpretation given the Ravel String Quartet by the Chamber Music Society of San Francisco as being authoritative and highly intellectual. In conjunction with this work, the organization will play the Schubert Octette with the noted Grisez Wind Ensemble of New York, and the new Quintet for winds by Domenico Brescia, one of California's foremost composers will also be on the program.

On September 30, which is the culminating day of the festival, the two-star organizations of the entire festival have been designated to give the programs. This is a criterion of the standing of the Chamber Music Society of San Francisco. The morning program will be interpreted by the Wendling String Quartet of Berlin, Germany, and the program of the afternoon will be performed by the Chamber Music Society of San Francisco.

On October 7, the Chamber Music Society of San Francisco will be heard in concert in Boston, and on this program they have been asked to play the Theme and Variations written for and dedicated to them by Mrs. H. H. A. Beach, the distinguished American composer. It has been scored for flute and strings. The first hearing of this work in America was given by the Chamber Music Society of San Francisco, and Boston musicians are eager to hear the exquisite interpretation given it by these artists.

Unusual interest is being manifested throughout the Eastern musical centers in the forthcoming concerts by the Chamber Music Society of San Francisco, and this publicity constitutes one of the very greatest tributes and advertisements that San Francisco could possibly hope to secure.

On August 27, which is but a few days prior to the departure for the east of the organization, they will give the last of their series of six concerts in Santa Barbara. On this occasion they will render the Debussy String Quartet in G minor, The Theme and Variations for Flute and Strings by Mrs. H. H. A. Beach, and the Fritz Kreisler Quartet. The Santa Barbara concerts have aroused the enthusiasm of the large number of Easterners and Europeans who are summering there. They have unanimously expressed their opinion that the Chamber Music Society of San Francisco stands on a par with the greatest ensemble organizations in the world today.

When the Chamber Music Society of San Francisco leaves for the East this month, it will be accompanied by the good wishes and congratulations of all San Francisco whose musical and artistic standard is being represented at Pittsfield, in New York, Boston, Philadelphia and other cities by Messrs. Persinger, Ford, Ferner, Firestone and Elias Hecht, the members of the Chamber Music Society of San Francisco.

SAN FRANCISCO'S MUSIC WEEK

San Francisco is to have its second annual Music Week from November 6th to November 12th inclusive. The board of supervisors have officially endorsed the project, and Supervisor J. Emmett Hayden and the Citizens Committee of 100, appointed by Mayor James R. Phelan, Jr., are now co-operating with the San Francisco Community Service League to make the affair even a greater success than last year's great week of music. Chester W. Rosekrans, executive secretary of Community Service, will direct the general organization. Henry L. Mayer, president of Community Service, has been named Chairman of the Mayor's Committee. Supervisor J. Emmett Hayden, vice chairman, and Mrs. H. Roy Stovel, executive secretary of the Committee. They have planned some concerts at the Exposition Auditorium, and General Chas. G. Morton, and Admiral Alexander Halstead will give their full co-operation with the Army and Navy bands.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

IMAGINATION

Everyone who has seriously investigated the question of singing will bear me out when I say that it requires intense and sustained effort of the imagination. The relation of the phenomena of a song can only be seen mentally, but they must be expressed if the song is to be successful. A haphazard, blundering way of bringing these phenomena together will result in a slipshod presentation far removed from the purpose of artistic singing. In studying a song the artist learns to abstract the essential values, and finds within himself the power to make these values assume their proper proportion. Such singers are rare, but they offer a model and an incentive at the same time. The actor is quite an adept at this activity of the imagination, and by a process of memory and imagination, is enabled to arrange the mental images in orderly sequence. His work lives; it reaches us so that we live with him. Is not this quality desirable in the work of the singer? By observation of the small number of singers who have it to any degree, we may conclude that it is not appreciated. But those who have it occupy the foremost positions among singing artists, and it will always be recognized as a mark of excellence. Why not strive for it?

Who wants to be an average singer? It is the desire of every student to excel. The student may be confronted with a dozen possible interpretations, and he must not be guided to that particular expression which will give him the greatest opportunity for personal display; he must select his own, and it is here that the selective instinct of the true artist shows itself. The abstract symbols which we call words will present the object to the audience, (these have already been provided for the singer if he has worked out the principles of diction), but he must also appeal to the emotions through his own emotional condition. The singer himself must appreciate the significance of both the text and the music; he must live his song; by his own emotional state he must be able to communicate more than just the mere meaning of the words. Thus we see the principles of vision and sincerity are inseparable in the artistic presentation of a song.

Singers and teachers as a rule know what is meant by the terms "sotto voce," "mezzo voce," etc., but there are vocal usages that baffle description which, nevertheless, are easily demonstrated. These usages are of definite use to the singer because they give certain character and quality to the voice. These are used at will by the cultured singer and may be classified as products of the imagination. Let it not be thought that imagination plays an obscure part in any art, yet there be those who would resent any hint that their art was imaginative. The trouble is that we are unable to standardize our terminology in the various usages referred to. "That something" the conscious possession of all great artists, is an important asset to anyone, and comes only as a result of the sincerest, simplest expression. This expression in the true artist is backed by an active imagination, and imagination is largely a matter of habit that can be cultivated to a much greater degree than is popularly supposed.

Copying a great artist without due regard for the instinctive impulse that characterizes true tone-emission will only lead to disappointment and a spurious condition which is incapable of that which we require. This imitation may possess brilliance and carrying quality, but no one is fooled by it except the singer.

The term "FUNDAMENTAL TONE" is not in general use, but the writer would like to be understood as meaning that tone which is used in ordinary, sincere speech, unhampered by fear, nervousness, or by any condition not akin to repose. This tone may be taken as a basis for vocal development. It already possesses that "something" which reaches, which carries conviction. Intelligent analysis will reveal that its vibrations are more or less localized, and wherever this is not the case, corrective exercises will have to be practiced intelligently and daily until the false vibrations which obscure the true are eliminated. Such localization will be discussed later in the series; suffice to say that the sense of hearing is the principal medium through which such localization reaches our consciousness. The understanding of the fundamental tone and an insistent analysis of all practice through the sense of hearing may be taken as the method or means of development suggested by these articles. The early efforts should be carried on at or about the range of the speaking voice.

Just as there is an impassioned countenance or an agitated gesture, there is a moving or soul-affecting quality to vocal tone. Emotional coloring is what we may call this quality, it is the object of our search, and can only be used within well-defined limitations. It cannot be copied. It will only be in evidence when the singer has learned to live his song. The exercise of imagination can be made to influence the tone to an almost unbelievable extent. It will lead the student into a consciousness of unsuspected values and powers. It should be remembered that the correct direction of this power is vital to the success of the singing. This is one point where misdirection of talent is very easy.

No recipe can be given for genius. No one can teach imagination; but the student should carefully analyze his work, endeavoring to see whether he uses this power, and to what extent it may influence his work. Having once laid hold of this principle of vision as a fundamental principle of art, he can always thus far apply it. He can use it to assure himself whether he does or does not experience the thing he is singing about.

Words are intelligible symbols of ideas, but the color,

the emotional value, that which reaches deeper than the word, is induced by an emotional reaction to a correct concept of the idea set forth by the text. If the composer has caught the spirit of the words, and can heighten their effect by setting them to music, he does so by means of a power which we call vision. Now the singer should be able to react to both the text and the musical setting, according to his own understanding, and the development of this understanding is a basic principle of vocal culture. As the composer catches the spirit, so also must the singer. Composing calls for a technique of writing—singing calls for a technique of vocalization. Both are native powers, and only in so far as they are cultivated do they become of service. Imagination is part of the principle of vision, and it will also be recognized as belonging to the principle of sincerity. Relaxation will be found to be a very necessary practice in promoting the active use of the imagination.

(The subject of Imagination will be further discussed in next week's article.)

MUSICAL ASSOCIATION DIRECTORS RE-ELECTED

Ten Members of the Board of Directors of the Musical Association of San Francisco Receive Vote of Confidence at Annual Meeting

In the San Francisco Examiner of Thursday, August 24th, we find an article reprinted herewith which calls attention to the re-election of ten members of the Board of Directors of the San Francisco Musical Association, which sponsors the San Francisco Symphony Orchestra. In this article we find a most surprising statement, namely, "A resolution expressing confidence in the board of governors and officers of the association was unanimously adopted."

The Pacific Coast Musical Review, and thousands of music lovers who patronize the symphony concerts because they wish to hear the best music presented under the best auspices, were not aware of the fact that there was any necessity to pass a vote of confidence in the Board of Directors. We had always assumed that the Board of Directors consisted of representative citizens whose integrity and unselfish zeal in behalf of musical interests, irrespective of personal feeling, were above suspicion. Now we hear that they needed a vote of confidence, which fact had to be published in the daily press. Surely there must be a mistake somewhere.

The Pacific Coast Musical Review sincerely believes that such a vote of confidence was not necessary. The re-election of Alfred Hertz proved beyond a doubt that the Board of Governors of the Musical Association of San Francisco has the best interests of the association at heart. A vote of confidence would only then be required when something were done to question the honesty of purpose of the members of the Board, which question, as far as we know, has never arisen. And this question will only then arise when any action of the Board of Governors is against the best interests of the musical public, who contribute a large share of the \$183,000 mentioned as next season's budget. And the only possible action that could endanger the confidence now reposed in the Board of Governors of the Musical Association would be a deliberate attempt to lower the artistic character of the symphony concerts by engaging an INFERIOR conductor. And when that should occur, which we do not believe will ever be the case, then it does not depend upon the Musical Association whether a vote of confidence would prove the loyalty of the Board of Governors, but a vote of confidence of the MUSICAL PUBLIC without which the symphony concerts would be impossible.

Here is the article from the San Francisco Examiner: Ten members of the Board of Governors of the Musical Association of San Francisco were unanimously re-elected yesterday at the annual meeting of the association in the Mercantile Trust Company building, 464 California. They were elected for three-year terms. Those elected: Miss Lena Blanding, C. H. Crocker, William H. Crocker, A. B. C. Dohrmann, Robert C. Newell, J. D. Grant, Walter S. Martin, B. F. Schlesinger, W. T. Sesnon and Milton H. Esberg. A report of the activities of the association was read by A. W. Widenham, secretary. There were fifty-six concerts last year, all well attended. Alfred Hertz will be conductor of the symphony orchestra the ensuing year, it was announced yesterday. All bills contracted last season have been paid and there is no deficit, the secretary reported.

The concerts this year will be given in Shubert-Curran Theatre, on Geary Street, between Mason and Taylor Streets. On account of a new theatre being selected for the concerts this year, a new drawing for seat selection will take place soon. The subscriptions of the thousand members is over \$100,000, it was announced. More people are supporting the association than ever before. The budget this year was placed at \$183,000, which the sale of tickets and programs is expected to meet. A resolution thanking Miss Lena Blanding and her associates in the women's auxiliary for their work the past year was adopted. A resolution expressing confidence in the Board of Governors and officers of the association was unanimously adopted. President John D. McKee presided.

Miss Lorraine Ewing, the well-known pianist and teacher, recently returned from a most enjoyable vacation spent in the East. She visited Chicago, Detroit, Boston, New York and Washington, and returned by way of Canada. Miss Ewing has resumed her piano class, and has enrolled a number of promising pupils, whom she will present in an early fall recital. Miss Ewing was the piano soloist at the Examiner K U O radio station last Friday evening. Her numbers on the program were Kamenoi Ostrow (Rubinstein), Chinese (Cecil Cowles) and Improvisation (Rheinberger).

HANSEL AND GRETEL AT GREEK THEATRE

Thanks to the enterprise and energy of Paul Steindorff, the Greek Theatre of the University of California will be the scene of the first open-air performance of Hansel and Gretel, Humperdinck's irresistible grand operatic fairy tale, ever attempted anywhere in the world, to-night (Saturday). The principal characters have been entrusted to the capable care of prominent artists, among whom Mabel Riegelman as Gretel occupies the stellar role. Miss Riegelman gained well-merited laurels in this part throughout the United States, and both in Chicago and New York she was hailed as the most convincing impersonator of this difficult role.

Anna Young, whose beautiful soprano voice and attractive personal appearance have been admired in public performances on many occasions, will portray the role of Hansel and will no doubt do justice to the part. The difficult role of the Witch has been entrusted to the care of that excellent histrionic and vocal artist, William Rainey, whose unforgettable successes with the Players and Bohemian Clubs have established for him an enviable reputation.

Jack Hillman, one of the most popular of California's concert baritones, who also has acquired himself most creditably on various occasions, notably in some operatic appearances with the San Francisco Musical Club, and with a previous operatic production of Mozart's Marriage of Figaro, also impersonates a prominent part. Claire Harrington, another notable resident artist, whose association with the Western Singers and Community Opera Company have endeared her to our music lovers.

Paul Steindorff, as usual, will direct the performance with his enthusiastic application for the best in music, while Ferris Hartman, a stage director of exceptional authority, is attending to the preparatory work. There will be a big chorus well rehearsed, and an orchestra of fifty picked musicians. Scenery and costumes have been well taken care of. Tickets are \$2, \$1.50 and \$1, and are for sale in San Francisco and Oakland at Sherman, Clay & Co., and in Berkeley at the usual places. The advance sale indicates that there will be a record attendance at the Greek Theatre tonight.

Ernest Urchs, a prominent member of the firm of Steinway & Sons of New York, is a visitor in San Francisco, and is the guest of Sherman, Clay & Co. Mr. Urchs is best known to the musical public as the artist manager of the famous piano firm, his association with Paderewski being specially well remembered. Mr. Urchs is enthusiastic over the impending concert tour of the famous pianist, and told us that even the most fastidious critics and music lovers will find him in the greatest artistic form of his career. Mr. Urchs in a very pleasant chat also expressed his sympathy with the cause of American composers and conductors, as well as artists, and his hope that the public will extend to them that support and attention which their merit justifies.

Alice Frisca, the ambitious and gifted young California pianist, who has gained such distinct artistic successes in France, England and in the East, is spending the summer and fall season in San Francisco, and is given numerous social attentions by her host of admiring friends. Although she has not announced any definite plans, there is a possibility that she may give a concert here before returning East.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, Aug. 21.—Musical week end events at Hollywood Bowl were especially gratifying as they brought notable talent for the first time to public attention.

Mme. Bertha Svedrofsky, who together with Concertmaster Henry Svedrofsky, was the soloist in the Bach Double Concerto for two violins with orchestra established herself at once in the forefront of resident artist-violinists with this debut. Judging from her luscious tone, virile bowing and firm fingerboard technique she bids fair to claim honors of being our foremost woman violinist. Both Svedrofskys gave a reading of the work characteristic in style as well as of human warmth. The orchestra under Conductor Hertz rendered a remarkable accompaniment. Lester Donohue, piano soloist in the Liszt E flat major concerto with orchestra, made a pleasing, but not a deep impression. This work demands more strength of technique and interpretative personality than Mr. Donohue has to give.

Yesterday afternoon's performance of the Stabat Mater by Rossini introduced the Vocal Ensemble of the Men's City Club. Thanks to Maestro William Tyroler this is a finely blended and precisely schooled ensemble whose members sing with impressive discrimination. Special honors must go to Flora Myers Engel, a soprano of lovely tone quality and winning ease of technique. Ernesto Rubio is a tenor of decided promise. Gage Christopher's basso, while not of even carrying power, appeals through inherent appeal of tone which Mr. Gage well enhances from the standpoint of musicianship and interpretation. Glemence Gifford's contralto was well liked because of its expressiveness and tonal clarity. Mr. Tyroler had his ensemble and orchestra well in hand.

Beethoven was heard for the first time at the Hollywood Bowl when Conductor Hertz gave the Andante from the Fifth Symphony with that delicacy of shading which becomes all the more vital in its subtleties when it is contrasted with the dynamic grandeur of another Beethoven work rendered on the same program, the Lenore Overture No. 3. Really ideal was the Prelude to the first act of Wagner's Lohengrin. We have never heard it played before with such regard as to tonal shading, phrasing and building of that wonderful, inverted climax as it were. The tender serenity of the strings, specially of the violins was heart-touching indeed. And then the dramatically torrential passages again of the Lenore Overture. It meant musical versatility as to technique and interpretation. Mariska Aldrich, soprano soloist in the Love Death of Wagner's Tristan and Isolde did not meet with the demands of the work. Undoubtedly, the orchestra was too loud, but also during the quieter episodes one missed volume and color in the singers' tones. Somehow, one wished for more abandon in shading and tempo during the Marche Slav of Tchaikowsky. It is not an aesthetically ingratiating work, specially when the festive "racket" begins. But it is a case of "the more, the merrier." Conductor Hertz seemed to hold back. It is only as a highly spontaneous riot of sound that the piece is at all enjoyable.

During the intermission of the concert about \$4,000 was secured in subscription towards the continuation of the season. However Mrs. J. J. Carter and Hugo Kirchhofer, the popular community song-leader, had to plead hard. I had hoped that the public would have responded more generously, for money cannot outweigh the deep pleasure these concerts under Alfred Hertz do afford.

In response to an inquiry from a well known party, who should have known better, I will repeat that the concerts are sponsored by the Community Park and Art Association, a non-profit making organization, who, when the Bowl is paid for, will turn it over to the public as municipal property. Neither President F. W. Blanchard, nor Mrs. J. J. Carter, secretary of the organization, derive any benefit from their efforts, which are purely a labor of love.

"Yes, chickens always come home to roost," Carl Joseph Breil admitted with a smile, announcing that he had come to this city "for good."

"New York is a wonderful city, but I have come to find out that it is not the best place to write music. I have composed comparatively little there in the five years since I left Los Angeles. New York City lacks that peculiar atmosphere which is conducive to writing music, mused the composer of The Legend, the American opera which had its premiere at the Metropolitan Opera House four years ago.

"I am not saying this to cater to the people here. But it is a fact. Moreover, New York City, like the entire eastern part of the states, is simply hide-bound with foreign musicians and Europeanism. I have no ill-feeling about that. It is perhaps in the course of things. Just as much as I really believe that the American composer and American artist is more and more looking to the west and the coast, and I am quite sincere, in particular to Los Angeles where, considering everything, a musical standard has been reached in the past few years, which makes this town a leading music center. Even the prominent European artists have come to realize that the east is over-saturated with music. If Los Angeles wants to make the effort it can capture musicians and artists of all callings who have much more to give them myself.



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"No, I cannot complain about the east, as far as financial aspects of music are concerned. Henry Hadley, the conductor and composer, who is always ready to bring new American works before the public, played my suite of Egyptian Sketches. It is the only bigger work I have written since my departure from here. It is for that very reason that I have come back to the west, because I have the inner knowledge that I can write better music in California.

Although Mr. Breil arrived here only during the early part of the week, he has already been approached by several big motion picture producers. Breil, who is a son of Pittsburgh, (the same city from where Cadman hails, and incidentally, his opera The Legend had its premiere on the same bill with Cadman's Shanewis at the "Met"), won national recognition with the first large orchestra scores ever written for the screen drama. He is the composer of the music to Griffith's intolerance, Birth of a Nation, to The Lost Battalion. His score to The Birth of a Race, a Ramon production with a war-time topic, and now withdrawn because less timely, was the first entirely original score written to a twelve-reel film, according to the composer.

Beyond the fact that he wishes to give much of his time to creative work, Mr. Breil's plans are undecided. He will do a small amount of teaching, composition and vocal-coaching, having had years of experience as operatic tenor and conductor of the Boston Ideal Opera Company, an organization founded by him about fifteen years ago for a six weeks' summer season and which toured in the east for four consecutive years.

"I am thinking of forming a similar organization here. I would like to produce light and grand opera. Preferably in English and on an artistic basis, but not extravagantly. My operatic experience shows me that the great problem of operatic success as a producer is to keep the right balance between the debit and credit sides of the ledger. This should be possible with a permanent company that tours the coast twelve months in the year. My aim is good, but not extravagant productions."

Carolyn Smith, secretary-treasurer of the Philharmonic Orchestra and personal representative of William Andrews Clark Jr., founder of the orchestra, is expected to return home this evening from a transcontinental tour. Mrs. Smith visited most of the symphony cities in the countries, making investigations as to the status of orchestras in various communities. In New York City, together with Manager Behlmer of the orchestra, she arranged for the appearances of soloists during the next season.

Thilo Becker, pianist, and Mrs. Otie Chew Becker, violinist, are crossing the Atlantic. They sailed for Europe on the Reliance, bound for Liverpool. Mr. and Mrs. Becker will head for Leipzig to visit Mr. Becker's mother. They are planning to visit London, Paris, Brussels, Munich and Berlin. At the latter city they will appear in joint recital and return to Los Angeles late in October.

Homor Grunn, pianist-composer, and his family are motoring "somewhere" in the North California redwood forests. Homor has taken a stack of blank music-paper with him. More about this when he returns during the last week of this month.

Hollywood now has an Opera Study Club where operatic works will find readings in English. The club is limited to one hundred members and will meet for the first time officially in September. Meetings are to be held the first Monday morning of each month. The programs are in charge of Mme. Lilly Snelling Farquhar, formerly with the Metropolitan Opera Company. Suzanne Joyce Spear will act as accompanist.

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Not for years has an announcement with quite as much portent to the whole musical world been made, as the recent one that the Zoellner Quartet have at last attained their ideal and will open a Conservatory to be known as the Zoellner Conservatory of Music at 1250 Windsor Boulevard, Los Angeles. Their mutual enthusiasm of the Zoellners for their work has been rewarded on the concert stage. In their many tours including the principal cities of this country and of Europe, they have everywhere been greeted with the praise of critics and the music-loving public. The most conservative musical papers hail them as "something unique in the annals of chamber music organizations." It was the realization brought by the repeated requests for instruction during their many tours that finally crystallized the Zoellner's desire to provide a means for the advancement of their particular department of music. Also the wish of the members to settle down. Not alone is this conservatory to be a means for learning chamber music, but the faculty chosen for all other branches is excellent. Principal instructors will be: Charles Wakefield Cadman, whose compositions are known and loved everywhere, Fannie Dillon, composer and harmonist, Jerome Uhl, brilliant singer, Frieda Pyecke, delightful pianologueist.

Aphrodine, lyric music-drama, music and libretto by Mrs. Magnus E. Ingleton, successful playwright and screen-author of Los Angeles, had its first hearing before a small audience of musical and dramatic experts. The verdict was so favorable that a more exhaustive reading of the score is planned for next week. Production plans are already under detailed consideration. Aphrodine will have its first performance this fall in Los Angeles with Alexander Bevani, producer of Carmen at the Bowl as artistic director. Douglas Crane, well known portrait painter, is designing costumes and settings. As the action takes place at times under the sea, submarine grottoes unique effects as to scenery, costumes and lighting may be expected. The action also calls for settings of idyllic simplicity, affording thus great variety of "atmosphere." Claire Douglas Crane, pianiste, gave a convincing reading of the manuscript score, which found warm approval from Ulderico Marcelli, San Francisco composer-director, and of Walter Hast, London impresario, who is interested in acquiring stage rights for European productions.

California Theatre—The overture which Carli Elinor, the popular conductor, has arranged for presentation in conjunction with The Kingdom Within, Victor Shertzing's production at the California Theatre this week is undoubtedly one of the greatest musical triumphs of the year. The opening number is Thurban's greatest: composition Americana. Impressions of America today mirror themselves in this original selection, characterized by a syncopated rhythm which suggests the negro influence in our national music. The second offering is Gustav Luder's greatest success, The Prince of Pilsen. Mr. Elinor has arranged this popular musical comedy so as to include the Stein Song, The Message of the Violet, The Widow, and the Tale of the Seashell. The last selection which Mr. Elinor is interpreting, is Charles J. Orth's, In the Clock Store.

Ulderico Marcelli, the distinguished composer-conductor, has been visiting in Los Angeles for some time and while there acted as guest conductor at Grauman's Million Dollar Theatre with great success. Indeed he made such an excellent impression that he received an ovation, and orchestra members as well as audience and Sid Grauman gave evidence of their pleasure in witnessing his conducting.

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With an entirely new company, the Wilkes Alcazar theatre reopens Saturday night, August 26, in the A. E. Thomas comedy success "The Champion," with George Barnes and Miss Kay Hammond in the leading roles. Others making up the new Wilkes Alcazar company are: Ida Maye, Caroline Frances Cooke, Barbara Lucas, Fred Dunham, Emmot Vogar, Lorimer Johnston, Gordon Kyle, H. L. Willits, George P. Webster, Anoyr McNulty, Vincent Duffy, Arthur Elton, George Saunders and others.

"The Champion," which kept Broadway in laughter for a year and ran seven months in Chicago, bases its mirth on the consternation occasioned in a staid English family when a wayward son returns after an absence of fifteen years, bringing with him a slight knowledge of law and the middleweight ring championship of the world. His advent causes unusual complications, inasmuch as one of his brothers is about to be made a bishop and another is aiming toward a seat in Parliament. A tempestuous courtship adds to the mirth, the play ending in an unforeseen climax.

This marks the initial engagement at this popular playhouse under the direction of Thomas Wilkes, owner of theatres in Los Angeles, Denver, Salt Lake City and Seattle and affiliated with one of New York's most noted producers, Sam H. Harris, whose successes are numbered by the score. It is the future policy of the Wilkes Alcazar to give only the best of plays and players. Matinees will be presented as usual on Sundays, Thursdays and Saturdays, following the opening performance Saturday night.

Mary Carr Moore, gave a very unique and delightful affair at the Hotel Whitcomb Roof Garden on Saturday afternoon August 19th, entitled A Mother Goose Party, during which that able and noted composer acted as hostess. Mrs. Moore presented a program for the little folks assisted by Frances Stevens, Little Miss Muffet, Marjorie Stevens, The Maid Was in the Garden; Vivian Collins, The Queen of Hearts; Lorraine Collins, Little Bo-Peep; Helen Katenbrink, Mistress Mary; Margaret Katenbrink, Little Jack Horner; Avis Nelson, Jack; Gloria Cooksley, Jill; Katherine Ellis, Little Red Riding Hood; and Marian Moore, Daffy Down Dilly. There were also souvenir favors and a special children's tea. The entire event was thoroughly enjoyed by a large and well pleased audience of children and grown-ups.

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Gossip Among Musical People

Miss Gilda Marchetti, a successful young dramatic soprano soloist of Los Angeles, is visiting in San Francisco, spending part of her summer vacation here. Miss Marchetti is not only an accomplished vocal artist, but has a class of very efficient students in Los Angeles. She is a star pupil of some of the leading Italian, French and German teachers, with whom she studied in Los Angeles, and also in Europe. Her repertoire includes grand operatic roles and the standard German, French and Russian songs.

Frank W. Healy, after several months' confinement in a hospital, is again able to be about, and is shaking hands with his many friends, who congratulate him upon his miraculous recovery. He had to undergo several operations, and only through the merest chance did he escape the fatal results of his sickness, which included several ailments, among the most serious being appendicitis. However, Mr. Healy is now fully recovered and is again presiding over his office in the Kohler & Chase building.

Clarence Eddy, the eminent American organist, who is on a tour giving recitals on the Pacific Coast, was asked to accompany a party of Bohemian Club guests to the Bohemian Grove to give a program on the organ there. Naturally he acquitted himself with his usual artistry and musicianship.

Mr. and Mrs. Zuckerman, two prominent music patrons of Los Angeles, were in San Francisco this week, and were entertained by numerous friends, who were fortunate enough to benefit from these delightful hosts' famous desire to extend courtesies and hospitality. Mr. and Mrs. Zuckerman came here in their new automobile and returned home yesterday (Friday). They are always ready to encourage any worthy musical event in Los Angeles, and many a distinguished artist has reason to feel grateful to them for thoughtful attentions.

Madame Stella Raymond Vought, coloratura soprano, has been known to us as a concert manager, giving very delightful concerts at the Fairmont Hotel this past winter, but this is the first opportunity we have had to hear her beautiful voice in some of the opera arias. She will be the soloist at the California Theatre Sunday morning, singing the Shadow Song from Dinorah with Severi's orchestra accompanying. She has studied with Edmund J. Meyer, well known voice specialist, who has written more famous books on the voice than any other man of today. At the Chicago Musical College Madame Vought coached with Oscar Saenger on repertoire, and has many interesting songs in her collection.

Mrs. Alice Barnett Price, the well known pianist and composer of San Diego, and Miss Jessie Voigt, a brilliant young San Diego violinist, were visitors in San Francisco during the last two weeks. Miss Price is nationally known as a composer of excellent vocal and instrumental compositions and her skill as pianist is admired in the South where she appeared in many concerts with splendid artistic results. Miss Voigt's violinistic art is also being greatly admired in Southern California.

Pearl Hossack Whitcomb, the gifted contralto, and a member of the Faculty of the University of California Extension, will give the Half Hour of Music in the Greek Theatre this Sunday afternoon, August 27th, rendering the following program: A Mio Babbine Caro, from *Giamie Schicchi* (Puccini); Dawn in the Desert (Gertrude Ross); Lullaby (Cyril Scott); White Birch (Goatley); Pale Moon (Logan); Les Larmes from Werther (Massenet); Pilgrims Song, sung in Russian (Tschakowsky); Life (Pearl Curran).

The Ada Clement Music School announces a new course in Rhythmic Interpretation and Plastic Visualization of Music with Miss Ingeborg Lacour-Torup as instructor. Miss Lacour-Torup is a Danish dancer who divides her time between Europe and America. This course includes individual instruction for adults and class work for children. Miss Lacour-Torup is booked for a number of dance programs in and around San Francisco. She will appear at the Greek Theatre in Berkeley on Wednesday afternoon, September 27th.

Miss Olive Crosno, who came down from Washington to take advantage of H. B. Pasmore's intensive course given to students at the University of California Summer Session, was soloist at St. Stephens Episcopal Church on Sunday, August 20th, singing as the offertory Allitsin's The Lord is My Light. Miss Crosno gave this beautiful song splendid expression and impressed the congregation with her beautifully resonant and sweet voice of fine timbre and volume. Miss Crosno will return to Washington and teach the gospel of tonal beauty and how to secure it as expounded by H. B. Pasmore.

Miss Carrie Jones, the talented young pianist, artist-pupil of Alma Schmidt-Kennedy of Berkeley, will leave on Monday, August 28, for Vienna to complete her studies and expects to remain abroad about two years. After studying in Vienna for a time Miss Jones contemplates going to Berlin. She has appeared frequently in concert with brilliant success and among her most cherished experiences she regards accompanying Louis Persinger in some of his concerts and playing a'so with Horace Britt.

RUDY SEIGER'S NUMEROUS ACTIVITIES

Rudy Seiger, the well-known violinist and orchestral director, spent his vacation at the Bohemian Grove, where he participated in several programs with spontaneous success. Among the most important events he took part in must be included the special concert given at Bohemian Grove for the American Bar Association. Mr. Seiger has been selected to write the music for this year's Family Club play entitled *The Flight of the Stork*, which will be presented at the Family Farm on Sunday, September 2d. Rehearsals are now in progress, and indicate a big artistic triumph for Mr. Seiger and the artists selected for the interpretation of this work.

Mr. Seiger's professional activities during the ensuing season will be many and varied ones. He will conduct his Sunday evening concerts with specially well selected programs and soloists during the season, and of course continue the nightly concerts as well. Even during the summer thousands of people attend these concerts, which are given complimentary by the man-



RUDY SEIGER

The Brilliant Young Conductor, Violinist and Composer Whose Activities During the New Season Will Take Him to Southern California and Honolulu.

agement of the Fairmont Hotel to the musical public, and form an important factor in the musical life of the community. Mr. Seiger has also been entrusted with the selection of the new Alcazar Theatre Orchestra, which will begin its duties this evening with the inauguration of a new era under new ownership.

Since Mr. Linnard has resumed management of his Pasadena hotels, Mr. Seiger's duties have been enlarged, and he and his famous Fairmont Hotel Orchestra will make a tour of two weeks before the first of the year, appearing at these Southern California hotels. During November Mr. Seiger will go to Honolulu to open a new and magnificent theatre. Owing to these many engagements, Mr. Seiger is compelled, much against his inclination, to relinquish his position among the first violin section of the San Francisco Symphony Orchestra, which position he enjoyed so thoroughly and where he gave such fine satisfaction.

In addition to his many concert engagements, both as orchestra leader and soloist, Mr. Seiger and his artists broadcast every day at the Fairmont Hotel radio station, and this is the only orchestra which is entrusted with such duty daily at present. Mr. Seiger's programs have been so thoroughly enjoyed that it has been found advantageous to discontinue programs by mechanical instruments and substitute them with orchestral music. Mr. Seiger is very fortunate in the selection of his musicians comprising his orchestra, among whom may be found such prominent artists as: Jascha Schwarzman, the distinguished Russian cellist; J. Chandler Smith, a pianist of exceptional artistic proficiency; Jerome Simon, an excellent violinist, and Herman Seiger, the young violinist's father, a dean among San Francisco orchestral players, who wields the bow of his contrabass with unerring accuracy and judgment.

WALDROP TO GIVE SPECIAL PROGRAM

A single recital will be given upon the great municipal organ this Sunday afternoon at 3 o'clock in the Exposition Auditorium by Uda Waldrop, the well-known California composer and organist. This will be his final appearance in San Francisco prior to his departure for New York, where he goes to make a number of records for the Aeolian pipe organ and the Duo Art piano. Waldrop has the faculty of presenting programs which, though made up of the best in organ literature, are at the same time popular, and on the present occasion his selections will include the Intermezzo from "The Fountain of Youth," the Family Club Play of 1920, for which Edmund Coblitz wrote the book, and the Andante and Allegro of Francis Edward Bache, a young English composer of great promise, who passed away in his early manhood.

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that Warren D. Allen, organist of Stanford University, will occupy the console of the municipal organ during Waldrop's absence, on the Sunday afternoons of September 3 and 10. The public is cordially welcomed at all of the recitals, for which there is no charge and no reserved seats. This Sunday's program is as follows:

Suite Gothique (Boellman)—Introduction (choral), Minuet Gothique, Priere a Notre Dame; Oriental Sketch (Bird); Andante Cantabile (Tschakowsky); Fugue in G Minor (Bach); Improvisation, Mr. Waldrop; (a) Sing Smile, Slumber (Gounod), (b) Chaconne (Durand); (c) Intermezzo from The Family Club play, The Fountain of Youth (1920), book and lyrics by Edmund Coblitz, music by Uda Waldrop. A chorus of men's voices is heard in the distances, followed by a short interlude introducing the Intermezzo. This Intermezzo was originally composed for violin solo with wood, wind and harp accompaniment. Kamenoi Ostrow (Revue Anglaise) (Rubinstein), by request; Andante and Allegro (Bache).

ALEXANDER SASLAVSKY ENDS DENVER SEASON

Alexander Saslavsky, the well-known violinist and ensemble player, whose reputation has become international, as well as national, during his twenty-five years' association with the leading symphony orchestras in this country, has concluded his usual summer season in Denver, where, among other events, he gave a series of four chamber music concerts as founder of the Saslavsky Chamber Music Society of Colorado. We already published the program and comment of the first of these concerts, during which he created such a distinct success. The entire series, which was given at the Brown Palace Hotel in Denver, proved a brilliant success, and the final concert brought out the following splendid program, thoroughly well interpreted: Mendelssohn Trio D minor, op. 49, which was given by request; Sonata for two violins and piano (Handel), first performance in Denver; Sonata in B minor (Ottorino Respighi), for piano and violin, first performance in Denver; Trio in C minor (Alexander Gretchaninoff), which was repeated by request. This fourth and final concert was given on Friday evening, August 4th. The members of the Saslavsky Chamber Music Society of Colorado are: Alexander Saslavsky, violin; Jean C. Cranmer, violin; Alfred De Voto, piano, and Frederick Goerner, cello. The Society is planning to give a festival of Chamber Music in September, 1923.

Mr. Saslavsky left Denver on August 10th on his way to the Northwest, where he will give recitals in Spokane, Wash., Coeur d'Alene, Idaho, Seattle, Wash., and Portland, Ore. On this tour he has the able assistance of Alfred De Voto, the noted Boston pianist. Mr. Saslavsky expects to return to San Francisco the end of this month. He made a flying trip to the Bohemian Grove, where he conducted the Little Symphony Orchestra in a most successful concert, returning to Denver immediately after the concert. In addition to the chamber music concerts in Denver, Mr. Saslavsky also gave chamber music concerts in Boulder, Colo., with equally brilliant artistic success.

Giulio Minetti, conductor of the Minetti Orchestra, and one of the foremost violinists and pedagogues on the Pacific Coast, has resumed his studio work after an absence of several weeks at his summer home in San Anselmo, and is again as active as ever. The Minetti Orchestra has begun rehearsals for the ensuing season and is preparing an excellent program to be presented early in October. The Minetti Orchestra consists of more than sixty young musicians who have been thoroughly trained under the able supervision of Giulio Minetti.

CINCINNATI CONSERVATORY STAFF VACATION

With the close of the summer session the executive staff of the Cincinnati Conservatory has scattered for a month's vacation. Miss Bertha Baur, directress of the Conservatory, is spending her vacation at French Lick, Indiana. George Baur, secretary and treasurer, is enjoying a month at Cedarville, Mich. He reports that the resort is very quiet, as many fear to travel on account of the railroad situation.

Burnet C. Tutthill, the new general manager of the Conservatory, will join his wife and family in the Rocky Mountains at Buena Vista, Colorado. Upon his return to Cincinnati Mr. Tutthill will take up the organization of the Conservatory chorus. Though this chorus will be largely made up of students of the Conservatory, it will not be confined to them. Any person interested will be welcome to make application. Mr. Tutthill plans to study Handel's "Messiah" with the chorus for a concert late in December, to be given with the aid of the Conservatory Orchestra.

GODOWSKY IN SOUTH AMERICA

Leopold Godowsky, the world-famous pianist, has arrived in South America. Letters received in this city by friends of Tina Lerner-Shavitch and her husband, Vladimir Shavitch, report Mr. Godowsky meeting with tremendous success in Buenos Ayres in his concerts and his safe arrival at Montevideo, where he is to give a series of concerts and also be a guest-artist with the Montevideo Symphony Orchestra of ninety musicians, with Mr. Shavitch as leader.

South America is rapidly developing a taste for music, as is evidenced by the reception given visiting artists from the United States. In Montevideo Mr. Godowsky will give his concerts in the large Music Hall, seating over one thousand persons, and which is located in the three-story Conservatory managed by Mr. and Mrs. Shavitch. A reception in honor of Mr. and Mrs. Godowsky was given by Mr. and Mrs. Shavitch in the music hall, which was attended by the entire music-loving populace of Montevideo.

The D'Allessio Conservatory of Music gave an invitational Fall Opening Concert, the program of which was interpreted by members of the faculty and contained the following compositions: Violin and piano—Sonata (Cesar Frank), Signor Camillo d'Allessio and Elsie Cook-Hughes; Two Pianos Duet, Arensky Suite, op. 15 (Anton Arensky), Norma d'Allessio and Elsie Cook-Hughes; Violin Solo, Concerto No. 3 (C. deBeriot), Signor C. d'Allessio, at the piano, Miss Norma d'Allessio; piano solo, Etude in D flat major (Franz Liszt), Elsie Cook-Hughes; Clarinet solo, Carnival of Venice (arranged by C. d'Allessio), Mr. Liszt d'Allessio; violin alone, Chaconne (Jos. Seb. Bach), C. d'Allessio; Trio for violin, clarinet and piano, (a) Tarantella, (b) Danza Espagnola (C. d'Allessio), Camillo, Liszt and Norma d'Allessio.

George L. Piner, the well-known tenor and vocal teacher, left for his orchard in Lake County to spend a well-earned vacation. Mr. Piner has a beautiful country home there and spends several weeks every year in that scenic dreamland. He is accompanied by Mr. Vail, a successful young tenor soloist, and Frank Wenzel, the well-known pianist and accompanist.

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| Deposits | 72,470,177.18 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,700,000.00 |
| Employees' Pension Fund | 385,984.61 |

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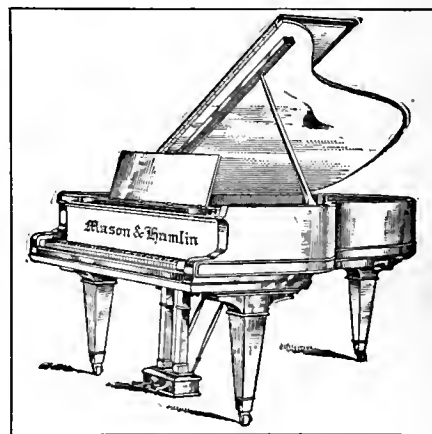
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 23

SAN FRANCISCO, SATURDAY, SEPTEMBER 2, 1922.

PRICE 10 CENTS

HANSEL AND GRETEL OPEN AIR PREMIERE

Charming Fairy Tale Grand Opera by Humperdinck Receives Enjoyable Musical and Histrionic Presentation Under Direction of Paul Steindorff at Greek Theatre in Berkeley—Mabel Riegelman Matchless in Gretel Role—Anna Young and Jack Hillman Prove Excellent in Other Principal Roles

By ALFRED METZGER

The Greek Theatre of the University of California was crowded by a large audience on the occasion of the first open-air production of *Hansel and Gretel* given anywhere, last Saturday evening, and the frequent acknowledgments of the auditors after the conclusion of specially pleasing scenes or musical numbers, gave ample evidence for the verdict of those in attendance. This Humperdinck opera is not entirely strange to the people of the bay cities for it was given here by the Chicago Opera Co. some years ago, and created an excellent impression. At that time Mabel Riegelman, too, interpreted the role of Gretel and impressed her hearers with her fine vocal and histrionic powers. Paul Steindorff took special care this time in regard to chorus and orchestra and the result was most gratifying. Specially effective from the standpoint of ensemble was the finale which ended in a thrilling climax very ingeniously and graphically built up. Scenery and costumes also were in full conformance with the artistic character of the production making a picturesque appearance and lending colorful attraction to the performance.

While we admire the enterprise, public spirit and inevitable sacrifices in labor and money of those who, like Mr. Steindorff, are pioneering in matters of open-air and operatic productions of unusual merit, but rarely heard, and in some cases not heard at all but for the efforts of such musicians like Mr. Steindorff, the Pacific Coast Musical Review, if it wishes to be of any help to musical progress at all, must look upon public performances pretending professional prestige from the standpoint of artistic thoroughness. While we are always ready to make excuses for nervousness, lack of rehearsing, unavoidable accidents and incidents for which no one can be held responsible, we can not possibly overlook those shortcomings which could have been easily avoided if only those responsible had taken their task seriously. And if we refer to these matters at the end of this review, we trust that our intentions will not be misinterpreted. Unless a musical production is presented with the underlying motive of doing it full artistic justice, it should never be presented at all. For the injustice done composer and work by deliberately exhibiting negligence in important phases is much graver than the satisfaction of the public to hear a work, no matter how distorted, just for the sake of listening to a few tunes. These remarks are not intended specifically for this production of *Hansel and Gretel*, but for artistic performances in general. Let us first devote our attention to the best phases of this production.

In the first place we wish to commend Paul Steindorff for his indefatigable efforts in behalf of introducing rarely heard musical productions of a choral or operatic nature to the bay district. It is, to say the least, not a grateful task, and on this occasion he made specially strenuous efforts to give as satisfactory a performance as circumstances permitted. Being constantly busy with his studio work, and at present continuously rehearsing and directing the Hartman-Steindorff Opera Co., besides acting as Choragus of the University of California, and being director of several choral societies, the reader may easily see that Mr. Steindorff's activities are numerous and responsible ones. It is therefore astounding that, in addition to his varying

activities, he was able to prepare this production of *Hansel and Gretel* in a sufficiently thorough manner to give it as effective a presentation as was noted last Saturday night.

The orchestra, although smaller than the score calls for, was better rehearsed than is usually the case on these occasions. It consisted throughout of capable musicians. The very difficult passages were negotiated with gratifying smoothness in most instances. The chorus, too, acquitted itself most creditably of its task, giving the ensemble numbers adequate smoothness and uniformity of pitch and coloring. The scenic effects were in the main realistic and picturesque. The elec-



—Photo by Bushnell, S. F.

MR. AND MRS. UDA WALDROP
Two Distinguished Representatives of San Francisco's Musical Cult, who have gone East upon an invitation to Mr. Waldrop to record rolls for the Duo-Art

tric lighting effects, however, left much to be desired. Whoever was in charge of the lighting system should have informed himself thoroughly as to the proper time when to turn on or turn off the lights, when to have subdued light, and when to have bright light. In these cases it is always advisable to have a signal light connected with the musical director's desk so that the operator can not make any mistake in the way of accuracy of lighting effects.

Of course in an opera like *Hansel and Gretel*, which is intended to represent a fairy tale, the principal characters are necessarily those of the children. And of these two the most important on this special occasion was Gretel because

(Continued on Page 16, Col. 1)

WALDROP GOING EAST TO MAKE ROLLS

Noted Pianist, Organist and Composer Has Been Specially Requested to Record His Art for the Duo Art Piano—Has Been Unusually Active During Last Season—Has Ambitious Plans for Ensuing Year—Proved Great Success as Municipal Organist Attracting Large Audiences Every Time He Appeared—Mrs. Waldrop Goes Along

By ALFRED METZGER

Mr. and Mrs. Uda Waldrop left for New York last Monday where Mr. Waldrop has gone to make records for the Duo Art some of which will include his own compositions. The contract offered Mr. Waldrop by the authorities in charge of the recording department of the Duo Art factory was so tempting that the noted California organist, pianist and composer could not possibly resist the temptation to once more woo the muse of the player piano. We say once more, because Mr. Waldrop recorded his *Dance of the Water Sprites* from the 1914 Bohemian Grove Play *Nec Natoma* for the Duo Art several years ago, and it has proved an unqualified success.

a prominent position during the season just closed. Upon the return of these two musicians they will resume these greatly admired recitals, having added to their repertoire some of the foremost compositions now in vogue in the east, where Mr. and Mrs. Waldrop will utilize some of their time to investigate the latest successes on the important concert programs.

Mr. Waldrop is taking with him a letter from Mayor James Rolph Jr., of San Francisco, to Mayor Hylan of New York and also a letter to the same New York official from Supervisor Emmett Hayden. Mr. Waldrop's duties as organist and choir director of St. Luke's Episcopal Church resulted in securing for this famous church a splendidly trained choir including several excellent soloists giving as excellent church music programs as are heard anywhere. The music at St. Luke's Episcopal Church, where Mr. Waldrop has officiated since his return from Europe, about twelve years ago, inspires him with a great deal of pride, for so much has been musically accomplished. Mr. Waldrop at the age of sixteen was a crucifer for Bishop Nichols and thus has virtually grown up at this place of worship.

During Mr. Waldrop's absence in the east which is expected to continue for at least six weeks some of the foremost resident organists will give the programs at the Civic Auditorium. The first of these will be Warren D. Allen, organist of Stanford University, who will play this Sunday, and who will later be followed by Wallace A. Sabin and possibly others. We take pleasure in publishing the following announcement received from the publicity department of the Civic Auditorium.

Warren D. Allen, organist of Stanford University and Dean of the Northern California Chapter American Guild of organists, will give the first of two recitals at the Exposition Auditorium this Sunday afternoon at 3 o'clock. He was one of the first to play upon the great municipal organ when it was installed in Festival Hall at the P. P. I. E., and he is an artist of recognized ability.

Several numbers new to San Francisco will be upon the program, including part four of *The Pilgrim's Progress*, a narrative tone poem in twelve parts, by Ernest Austin, an English composer of note. Other selections which will be played for the first time here are the *Toccata in B minor* by Augustin Barie, the *Scherzo from the Symphony in G minor*, op. 18, by Edward Shippin Barnes and the *Mirage from "Scenes from a Mexican Desert"*, by H. C. Nearing.

Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors arranged with the Stanford organist to give these two recitals before leaving for a transcontinental tour, during which time he will play at the principal universities of the United States. There will be no charge for admission to the recital, no reserved seats and the public will be cordially welcomed.

The complete program is as follows: *Star Spangled Banner*; *Sketch in F minor* (Schumann); *In Dulci Jubilo* (Bach); *Fugue in C major* (Buxtehude); *Litany* (Schubert); *Overture, "Euryanthe"* (Von Weber); *The Pilgrim's Progress* (Part Four) (Ernest Austin); *Meditation religieuse* (Thais) (Massenet); *Scherzo from the Symphony in G minor*, op. 18 (Edward Shippin Barnes); *Mirage* (from *Scenes from a Mexican Desert*) (H. C. Nearing); *Toccata in B minor* (Augustin Barie).

Among the artistic events in musical circles of the State the joint recitals of Mr. and Mrs. Uda Waldrop have occupied



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TWENTY-FIRST YEAR

WHY NOT AN ORATORIO SOCIETY?

During the last seven years San Francisco has supported an excellent symphony orchestra under the able direction of Alfred Hertz. The city has also encouraged to a great extent an ideal chamber music organization founded by Elias M. Hecht. Attempts are now being made by Gaetano Merola to secure for San Francisco an adequate operatic organization which we feel sure will eventually receive the full support of the community. There remains now the organization of a genuine, dignified and thoroughly artistic choral society that will make it its duty to espouse the cause of the oratorio. An oratorio society means to a community in matters of vocal artistry what a symphony orchestra means in the way of instrumental art. This city has now been something like from sixteen to eighteen years without an Oratorio Society.

It is not our intention to belittle the excellent work that is being done here by Paul Steindorff whose praiseworthy choral concerts across the Bay, during which many oratorios have been given, deserving full recognition, nor do we fail to appreciate the noble artistic efforts of Wallace A. Sabin whose splendid work with the Loring Club is so heartily appreciated here. During his eventful sojourn at the University of California Dr. J. Fred Wolfe gave us some unforgettable Bach festivals. But we cannot remember anyone making a serious effort to organize an oratorio society. Even the matchless training done by Josiah Zuro for the memorable Beethoven Festival of 1915, when Alfred Hertz conducted the Ninth Symphony, and secured for himself the position he now occupies with such pride to this community, did not represent the efforts for the organization of an Oratorio Society such as we have in mind.

We believe that there is somewhere in San Francisco a choral conductor with the necessary training and conscientiousness as well as enthusiasm to dedicate himself to the cause of the oratorio both old and modern. Such a conductor must make up his mind that outside of making a livelihood by means of teaching, he must devote all his time to the training and rehearsing of an oratorio society. In the nature of things such a task will for a while be essentially a labor of love, but must eventually be turned into a self-

sustaining artistic body supported solely by subscription on the part of admirers of choral works, and must receive the undivided support of all the best musical elements of the city, including the vocal teachers and vocal students. One of the greatest obstacles that retard the musical progress of a community is unjustifiable envy on the part of certain members of the profession against others. We trust that in case the Pacific Coast Musical Review is fortunate enough to discover an oratorio leader naturally gifted and endowed to bring such a society to a successful birth, that such leader will receive the full confidence and co-operation of everyone interested in vocal art. Should he be a vocal teacher, which will unquestionably be the case, for how can he live in any other way but give vocal lessons, and how can he train a chorus of oratorio dimensions and oratorio proficiency unless he is himself thoroughly equipped to administer the knowledge of ensemble singing. If this leader possesses the enthusiasm, love for the art, and ability to train a chorus, we KNOW that he will not be small enough to utilize his influence against the ethics of the profession. If he does he is not the man that we regard available for this position, for he would place selfish interests above the good of the community.

The musical profession has everything to gain and nothing to lose from the organization of such an oratorio society. It would necessitate the occasional engagement of an orchestra. It will also necessitate the engagement of RESIDENT artists, and the conductor, whom we would endorse for this enterprise, must be a musician thoroughly in accord with our ideas for the encouragement of resident artists, and he must also be with us in our policy of seeing resident artists receive adequate REMUNERATION. For this reason such an oratorio society must be sustained by subscription from those who admire choral music in its highest form. The society itself must be so efficiently trained that it will form a necessary school for ensemble singing giving any vocal artist an opportunity to perfect himself in the highest form of vocal art including diction, sight reading and singing ON PITCH. We feel so certain that the right man is living in San Francisco to conduct such a society that we are almost willing to predict that he will communicate with us regarding this enterprise.

We even feel that the musician fitted for this position will pledge himself not to interfere with the work of vocal teachers, unless in his sincerity and conscientiousness he will be forced to correct faults in singing among those applying for membership in this oratorio society. And it is to be hoped that this conductor will be able to secure young and well placed voices and material including intelligence as well as vocal powers. Not one of the least benefits to be derived from an oratorio society such as is in our mind will be the fact that it will immediately become the nucleus for a Festival Association which should give annual summer choral festivals in addition to oratorio concerts. San Francisco is the only city of large population and metropolitan spirit that does not possess an oratorio society, and as long as this is the case something is lacking in the stimulation of its musical life. An oratorio society will add to the concert attendance by interesting more people in visiting artists as well as resident artists. Such society will be an immense stimulant to vocal study on the part of prospective vocal artists. It will give the symphony orchestra a chance to present occasional choral works with the symphony orchestra. But it should never be made a training school for operatic choruses. That should be left to some one else. Oratorio work and operatic productions are two entirely separate phases of musical endeavor. They can not be mixed. And they should not be mixed. The San Francisco Oratorio Society should consist of serious vocalists who wish to study and present the greatest choral works in musical literature. And this paper will not rest until it has successfully accomplished another of its numerous fights for the advancement of the best of music in California and on the Pacific Coast.

BY WAY OF CLARIFICATION

In last week's issue of the Pacific Coast Musical Review we commented upon a news item which appeared in a recent issue of the San Francisco Examiner relative to the annual meeting of the Board of Governors of the Musical Association of San Francisco. Our remarks, although purely jocular in intention, may have been misconstrued into a meaning which they did not intend to convey. We referred to a vote of confidence in recognition of the services of the Board of Governors, which vote we considered superfluous as nothing had been done to imperil the confidence which the Association and the musical public repose in the Board of Governors. The possibility of a misunderstanding lies in the fact that some people may think this recent occasion was the first time such vote of confidence was bestowed, and that consequently it might have references to incidents associated with the selection of a conductor for the next season.

We were informed that this was by no means the first time that such vote of confidence was offered, but that it was part of a set of formal resolutions which had been regularly included among the transactions at the annual meetings ever since the founding of the Association. The Pacific Coast Musical Review always intending to be just and fair to everyone, and having seen this news item including such record of a vote of confidence for the first time, thought it worthy of attention, and upon discovering the misapplication that might be put upon this comment we asked Secretary-manager Widenham to kindly forward us a set of these formal resolutions and we take pleasure in quoting them in full herewith:

MUSICAL ASSOCIATION OF SAN FRANCISCO

Formal Resolutions for Annual Meeting

Resolved: That the report of the Board of Governors as here presented be accepted and approved by this meeting and that said report be spread upon the minutes.

Resolved: That all the acts and transactions of the officers, Executive Committee and Governors in the conduct of the business in this Association and furtherance of its aims during the past season as reported at this meeting are hereby approved and confirmed.

Resolved: That the Membership of the Musical Association hereby record their confidence in the Officers, Executive Committee, and Board of Governors and combine with this expression the desire of the Membership that the San Francisco Symphony Orchestra be continued in its work and that any action deemed necessary or advisable by the Board of Governors to accomplish this end be taken by them.

ELIZABETH WESTGATE RESUMES DUTIES

The Editor of the Pacific Coast Musical Review is pleased to announce that Miss Elizabeth Westgate, who for many years represented the Pacific Coast Musical Review in Oakland, Berkeley and Alameda, will resume her duties as transbay correspondent for this paper this season. Miss Westgate may be reached at 1117 Paru street, Alameda, or by telephone Alameda 155. Owing to her being unusually busy Miss Westgate temporarily discontinued her association with this paper, but we are glad to say that we have been able to induce her again to record transbay doings in these columns. If Oakland artists and teachers, as well as those of Berkeley and Alameda, wish to have their activities recorded in these columns they should communicate with Miss Westgate, or mail her the necessary tickets or programs. If they are omitted they must not blame anyone when they fail to call the attention of our representative to their impending events. Our readers will remember with great pleasure the excellent weekly letters that used to appear in these columns that they will hail with pleasure her return to the Pacific Coast Musical Review staff.

FRANK MOSS TO PLAY MODERN PROGRAM

Frank Moss, the delightful pianist, who created such an excellent impression on the occasion of his first concert of a series of three distinctive programs at Knade Hall, in the Kohler & Chase building, will give the second of these Trois Soirees Intimes at the same place next Tuesday evening, September 5th. The program will consist of most interesting modern compositions, and, as the program will show, they have been selected with unusual taste and discrimination. These events are under the direction of Miss Ida G. Scott, who intends to give to San Francisco music lovers a series of events appealing to a select few, and consisting of only the most refined and unusual affairs of a musical nature. The program for this second event will be as follows: Sonata (Richard Strauss), Mr. Fenster and Mr. Moss; Prelude—Sarabande and Toccata (Debussy), Pavanne (Ravel), Fileuses pres de Carantec (Rhené-Baton), Mr. Moss; Hebrew Melody (Achorn), Viennese (Godowsky), Allegro, from Spanish Symphony (Lalo), Mr. Fenster; Passacaglia (Dohnanyi), Mr. Moss.

AN INTERESTING CHAT WITH CLARENCE EDDY

Distinguished American Organist Gives His Ideas on Municipal Organ Recitals and on the California Law Preventing Concerts in Churches

By ALFRED METZGER

Being a specially staunch admirer of Clarence Eddy, the distinguished American organist, and realizing that the readers of the Pacific Coast Musical Review would like to have a message from him, we invited Mr. Eddy to chat with us on two important subjects in so far as the organ is concerned. We chose as these subjects first that of the possibilities and purpose of the municipal organ recitals and secondly the effect of the law enforced in California which makes it impossible to give organ recitals in churches when admission is charged. We permitted Mr. Eddy to tell us about these subjects without any notable interruptions and so we shall present here Mr. Eddy's views as nearly as we can remember them.

"The municipal organist," began Mr. Eddy, "should be an authority and an artist of national and possibly international reputation. He should possess unquestionable discrimination regarding the choice of his programs. While he should not cheapen himself by preparing programs of a purely 'popular' nature, he should at the same time make some concessions to the public and include upon his programs works pleasing to the average attendant at these organ recitals. Every program, however, should contain certain standard compositions for the organ which, because of their seriousness and musical importance, should give artistic prestige to the recital.

"Whenever an organist of fixed reputation presides over a municipal organ, and gives artistic programs selected according to the principle I have set forth, he attracts capacity houses to the auditorium wherein he appears. A striking case in point is Charles Heinrich, the city organist of Pittsburgh, who packs Carnegie Hall on every occasion. The recitals in Pittsburgh are free to the public. Notwithstanding the opportunity afforded the public to hear organ recitals at the movies, there is a great opportunity for competent artists in the field of municipal organ recitals, and I am surprised that San Francisco, with its magnificent municipal organ at the Exposition Auditorium, does not exploit that instrument more than seems to be the case.

"One of the greatest city organists I know of was W. B. Best of Liverpool, England, who scored also great triumphs in Australia where he packed the largest halls. He followed the same principle in program building which I referred to before. A very humorous anecdote is being reported of Mr. Best. At one time he did not feel well and complained considerably before one of his recitals. After the conclusion of the program one of his friends visited him to the organ loft and asked him 'Are you better?' and he quickly replied: 'I am best.'

"One of the most injurious laws you people have in California is that which prevents organ recitals to be given in churches when admission is being charged. Evidently the law was originally passed to prevent churches, which are exempt from taxation, from securing an income by means of these tax-free properties. At the same time it is impossible with but one or two exceptions, for a great organist to appear in concert in California. Since the church is the logical home of the organ, there is no way for a great exponent of the instrument to be heard in this state except in cities owning an auditorium supplied with an organ, and inasmuch as but few cities are able to afford such luxury, the world's eminent organ virtuosi are barred from appearing in most of California's communities.

"This makes a concert tour to the Pacific Coast by the great organ virtuosi almost impossible, because not sufficient bookings can be had. It is true it is permissible to take up collections, but, after all, this is a very undignified proceeding which hardly any organist of reputation would like to countenance, and surely which no manager would accept. This law should be repealed, and your paper ought to begin a campaign against it with the support of music clubs, music teachers, artists and music lovers. The gravest injustice done by this law is to resident organists of talent. Many of them would like to give recitals, and their communities would like to hear them, but under this law they either have to become objects of charity, or have to concertize without receiving any remuneration, thereby having a disadvantage over their brother artists.

"It seems this law prevents the acceptance of admission fees in all circumstances. A church can not even charge admission for a benefit or charity event. Although it is allowed to take up a collection. The Federal Government exempts symphony and chamber music concerts from taxation, and justly so, because of their being educational and because the organization backing them is not a profitable institution but bestows an endowment. The churches, which do not make any money from organ recitals either, and such events being educational in character, why can not the churches be permitted to allow organ recitals under a paid admission concession? The smaller communities which are mostly in need of such organ concerts and which would appreciate them most, are therefore the greatest sufferers, and to them the educational value of such concerts would be specially welcome. This law should be abolished. And the sooner this is done the better for music."

Mr. Eddy spent two weeks in San Francisco and enjoyed a well earned vacation. He will open a new organ in the Lutheran Church, St. Paul, in September and will then return to Chicago to resume his duties as head of the Chicago Musical College Organ Department. Mr. Eddy is not at present identified with any church position, which gives him more time for his concert work that has kept him very busy during the last few years.

CHORAL MUSIC EFFORTS

More choral music for America! This is the slogan of the new Choral Department of the National Federation of Music Clubs, of which Charles N. Boyd, of the Pittsburgh Musical Institute, is chairman. Years of experience have made Mr. Boyd an authority in this branch of music, and he thoroughly agrees with the opinion of federation officials that choral music in any community is one of the most valuable assets to music participation and appreciation; that it is, in fact, a fundamental in the music status of a nation, and that not until there are more choral departments in connection with the various music clubs will there be that general interest in music which such effort brings forth and which has been a great factor in the foundation of the music of other nations.

To this end the clubs are being urged to institute choruses, to give yearly concerts, and as an added incentive at this time, to prepare for participation in the choral offerings at the Biennial Festival of the N. F. M. C. to be held at Asheville next June, notably that of the prize composition, the Lyric Dance Drama, for which a beautiful libretto has already been written by Robert Francis Allen. Of the choral organizations already maintained by the music clubs, Mr. Boyd says: "These choruses number from twenty to two hundred or more—ladies' voices only and mixed voices—who often represent the best talent of the community, and whose work illustrates the value of ensemble music as a common meeting point for many people of otherwise diverse interests and tastes. An encouraging part of the reports featured each month in the Official Bulletin of the Federation is the splendid type of music represented. It is our hope that a result of this growing activity will be a larger appreciation of the work of choral sections throughout America."

BY WAY OF CORRECTION

Owing to a serious mistake in the program distributed at the Greek Theatre last Saturday night during the



MABEL RIEGELMAN

Impersonating Gretel of Hansel and Gretel, one of her greatest triumphs of her operatic career in Europe and America

performance of Hansel and Gretel, which gave the role of Hansel to Mabel Riegelman and that of Gretel to Anna Young, every one of the critics on the San Francisco papers became victims of this mistake. Miss Riegelman is so well known throughout this country as the most satisfactory impersonator of this role in America that it is strange such an error should have occurred, although we know from our own experience no mistake is too strange to happen at the oddest times. We take pleasure in reproducing herewith a portrait of Miss Riegelman in the role of Gretel, so that every one will know that she really wore a skirt.

FRANK HEALY ANNOUNCES BRILLIANT SEASON

Farrar, Rachmaninoff, Hackett, Ruffo, Ponselle Among His Stars This Season—Arranges Great Music Festival for June of Next Year.

With an earnest desire to reduce the quantity and increase the quality of concerts given in San Francisco, Manager Frank W. Healy has made but a few bookings for the coming music season but all bookings are of artists of stellar magnitude.

First on the Healy list are concerts to be given by Geraldine Farrar, who amidst great enthusiasm and demonstrations bade farewell to the Metropolitan on April 22nd, and, after sixteen years, during which time Miss Farrar was one of the greatest favorites there.

Miss Farrar, with a concert company including a capable accompanist, tenor and 'cellist will be heard here at the new Schubert-Curran theatre on Geary street near Mason on Sunday afternoon, October 8th. She will also be heard under Mr. Healy's direction at the Municipal Auditorium on Thursday night, October 5th, in Fresno; at the Auditorium theatre, Oakland, on Friday night, October 6th, and at the State Armory, Sacramento, on Monday night, October 9th.

Sergei Rachmaninoff, one of the greatest figures of contemporary music, and whose appearances anywhere

are events of the greatest importance, has been secured by Mr. Healy, and on Sunday afternoon, February 4th, at the Morosco theatre, formerly the Century, he will be heard in a recital of music for the pianoforte. Standing in the foremost ranks of this century's personalities, Rachmaninoff who is conductor, virtuoso and composer was born in Novgorod, Russia, in 1873. At the age of nine he entered the Petrograd Conservatory and toured Russia as pianist in 1892. In 1899 he made his first appearances in London, appearing in the three-fold capacity of composer, symphony conductor and pianist, which he since has repeated many times in many parts of the world. While Rachmaninoff has never appeared west of Chicago, his reputation as being among the first living masters of the pianoforte has preceded him and he will be given a tremendous reception here.

Charles Hackett, the American tenor who several seasons ago gave one of the finest concerts ever heard in San Francisco, and who recently scored the most emphatic successes at the great opera houses of Europe, including the La Scala of Milan, the Grand Opera of Paris, the San Carlo of Naples, the Camunale in Trieste, and who is at present the leading lyric tenor at the Monte Carlo Opera, will follow the Farrar engagement.

Titta Ruffo, one of the greatest living baritones, will be heard here in January. Ruffo, whose concert appearances are in the greatest demand is taking a two-months' leave of absence from the Metropolitan so that he can fill many lucrative engagements in the most important cities of the United States. During the world war Ruffo fought with the Italian forces, refusing to sing or do anything else but what he conceived to be his first and most important duty to his country. With peace he came to America.

Rosa Ponselle, the brilliant and leading dramatic soprano of the Metropolitan Opera House, and whose rise to eminence is a story of the rarest romance, and who also has never been heard in San Francisco, will come here at the close of the Metropolitan Opera season. Miss Ponselle fairly leaped from the vaudeville stage to the Metropolitan, and so great was the confidence that General Manager Gatti Casazza placed in her that she did not begin with small roles. Instead she was coupled with Enrico Caruso in a star revival of Verdi's La Forza del Destino, and in one eventful evening she flamed into the Metropolitan firmament.

Mr. Healy has been offered the American tour of the famous Russian Balalaika Orchestra, which, under the direction of Dr. Eugen Swerloff, is at present completing a remarkable tour of Germany, Austria, Holland and England. With the Balalaika Orchestra is a full complement of vocal soloists and a group of Russian folk dancers are also carried.

Lucien Muratore, the great French tenor is also under contract to Mr. Healy for concerts, but may give up his American concert tour to remain in Europe where he has been offered splendid engagements at the leading opera houses.

In June, Mr. Healy, who was the manager of the Beethoven Festival given at the Exposition Auditorium in 1915, which was the only Festival given in San Francisco since the fire, and which had as conductor, Alfred Hertz, and as soloists, Marcella Kraft, soprano, Paul Althouse, tenor, Schumann-Heink, contralto, and Arthur Middleton, basso, and for which Josiah Zuro, trained the splendid chorus, will give a great Festival. Giacomo Spadoni, the chorus master and coach for the Chicago Opera Company will come to San Francisco at the close of the Chicago opera season and drill a great chorus for this Festival. There will also be a great orchestra and celebrated vocal soloists.

Mr. Healy, who managed the very successful seasons of opera given by the Scotti Grand Opera Company at the Exposition Auditorium, is now completing details for a two weeks' season of grand opera to be given in September, 1923. Great opera singers of world-wide renown and a large chorus and ballet, as well as several genuine novelties in the way of operas are promised.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

IMAGINATION—(Continued)

When the singer has caught an intelligent understanding (vision) of the idea, he may possibly experience a difficulty in calling or conjuring up a strong and lively feeling which may give the rendition color. Such is the application of the power of imagination to the act of singing; without this, song can never know its purpose. The daily exercise of this power of imagination may be necessary in some cases before it can be applied to the rendition of a song; the author finds it a valuable means of correcting wrong conditions of tone-emission, and in every case he finds it necessary to pay particular attention to the mental attitude of the student, for in spite of sincerity of desire, most pupils neglect the application of the principle entirely.

The poet kindles a fire in the composer, a contagion of the passions if you please, and the singer who is a stranger to such emotional contagion is unlikely to inflame his audience. Those familiar with the works of Schumann, Schubert and other great composers will appreciate these statements. The work of the poets has been further sublimated by that of the composer. Both have played fair with nature; their work has found sincere expression, based upon clear vision, and made sublime by the principle of beauty. There can be no doubt that such composers experience and react to the emotions of the poets whose lines they set, because one fits the other as the rose does the rose bud.

Now singers there be who can appreciate a character delineation or a dramatic declamation, and still when they attempt to sing all emotional contact and contagion is out of the question. Can any greater evidence be needed that these singers do not understand the purpose of song. It is the function and the privilege of the teacher to suggest a line of study that will bring the student into a consciousness of the activities of the imagination, and aid him in developing his voice without any impulse other than the intuitive and spiritual.

I am prepared to hear of many students—and teachers also, for that matter—protesting against this doctrine as prosaic and unimportant, but thoughtful readers will readily admit that these principles are at the core of all art. The reason that these principles are not given sufficient attention is because the large majority of students regard them as being too simple to be of any value. It is scarcely likely that genius will ever give any account of its processes, but the student who analyzes his imagination and insists upon sincere delineation by means of tone-color, as well as text, will soon find himself upon the high-road to successful singing and a consciousness of his possibilities.

The most valuable, and at the same time the most discredited, use to which we may apply this power of imagination, is in the matter of vocal practice. To state it mildly, an inconsequential habit of mind is not conducive to good singing, and wherever we find careless, slipshod work, we may conclude that the period of preparation has not been characterized by that lively, animated state of being so inseparable from good singing. It is not enough to say that the pupil is naturally dull and let it go at that; the teacher's privilege is to waken and bring into being this glowing, radiant thing we call personality. It is rarely insisted upon, but when it is, the result is always satisfying; moreover, the student finds a new interest in life. Can there be anything more interesting in life than self-enfoldment? At this time, and in this process, moral guidance is essential. The difference between success and failure can often be traced to the practice at this time. The question naturally arises, "How can this activity be induced?" To which an answer cannot be given as a formula. It is a matter of practice; of knowing that you do use your imagination, and the devices and rules will be different in each case, adapted to the individual requirements. The teacher who gives this important matter a place in his methods, commensurate with its power, will probably be successful in his profession. No trick of placement can be used as a substitute for that quality which characterizes enthusiastic speech.

The study of singing should be progressive in a psychological sense. If the student does not develop a personality, his study has meant very little to him. The singer who has not a personality does not last—is not successful. A principle object in taking up vocal culture should be an expression of the personality, and its development will mean, if properly considered, a mastery of one's forces as well as the ability to express one's self in song. A mechanical technique will not approach this result; its practice does not enable the student to discover his powers.

Closely allied to this active imagination is the control of the breath. There are many teachers who recognize this truth and practice it in their teaching, but still are unable to give specific formulae for coordinating the two activities. The impulse is intuitive, and when recognized should be studied until understood and can be used at will. Mechanical exercises will, no doubt assist, but the understanding just comes; quickly in some, slower in others. Inspired originality is yours, but you must insist upon it, even though it is apparent and easy to you. Here is the only recipe for its acquisition—thought well mixed with perseverance.

The true singer is an idealist; yet I imagine that I hear voices of dissent at this suggestion. A prosaic mind will necessarily give prosaic utterance, as much so in tone quality as in word. I do not wish to be understood as referring to something opposed to or removed from realities; rather do I wish to impress the student with the advantage of seeing things in the abstract as well as in the concrete. The power in poetry which moves us to see deeper than the word, a suggestiveness, if you please. This is imagination—another form—and is the power the singer must rely

upon to give accuracy to the verbal and tonal picture he is to represent. It is the power that reaches and stirs an audience to appreciative rapport. A singer is not likely to be a great singer unless he is a great appreciator. Reading, especially poetry, is a splendid exercise, but mere reading is a waste of time. What do you feel? Analyze it; define it; find that something which eludes definition. Do the same with pictures—fine pictures. Learn to distinguish essentials from in-essentials. These are a few of the commonly neglected activities of the student of singing, and the principles that lead to successful singing would not be well stated if they did not include this. It is true that clearness of vision cannot be gained by recognizing its necessity, but by recognizing its necessity we are taught to seek for it because it is an essential of success. No one who gives the matter much thought will question that the development of the singer should be along broad lines, and in broadening the vision, we are gaining that which will make insignificance impossible because we shall promote respect for our art and ourselves at the same time. The world needs more personalities and can get along with fewer copies and echoes. Individuality is at a premium, but it should be borne in mind that individuality which does not conform to the ethics of polite society will surely earn the disapproval of the great mass of the public.

DR. BORIS DUNEV A VISITOR HERE

Distinguished Russian Composer-Pianist Makes Flying Visit to San Francisco and Is Pleased With City and Climate

Dr. Boris Dunev, the distinguished composer-pianist, who is writing the original music to Douglas Fairbanks' version of Robin Hood, made a flying visit to San Francisco last Monday. He was delighted with the metropolitan atmosphere of San Francisco, and enjoyed the coolness of the climate. He is at present engaged in



MARGARET O'DEA
The Delightful Contralto who will be the soloist at tomorrow's Sunday Morning Concert of the California Theatre

writing the original score to Douglas Fairbanks' Robin Hood, which is to be released some time in September, and upon his return he will begin rehearsals of the music and the action. The score is now nearly complete, and Mr. Fairbanks is so pleased with it that he has commissioned Dr. Dunev to write the music to another of his pictures, entitled Monsieur Boccaccio, while Mary Pickford has asked him to write music to her next big picture, entitled Dorothy Vernon.

Charles Chaplin, too, has commissioned Dr. Dunev to write music for one of his pictures, all of which goes to show that Dr. Dunev must have hit the nail on the head in regard to composing musical scores directly to the action of moving pictures. Dr. Dunev will conduct the orchestras playing the music for Robin Hood during a period of five months in the larger cities, including New York, Chicago, Boston, Rochester, Baltimore, St. Paul, Minneapolis, Philadelphia, San Francisco, Los Angeles and many other centers. Owing to his responsible duties requiring every moment of his time, Dr. Dunev will not accept any concert appearances this season, although he has had several tempting offers for bookings in the East as well as the far West. However, he will continue to remain under the exclusive management of L. E. Behymer.

A few weeks ago Dr. Dunev conducted one of the Hollywood Bowl symphony concerts, giving a program of Russian music. Although having been under the disadvantage of his strenuous duties at the Fairbanks studios, and being handicapped by one rehearsal, he pleased his audience to such an extent that he was the recipient of enthusiastic congratulations by hundreds of music lovers after the concert, and the daily papers complimented him highly upon his work. His popularity was sufficient to inspire a wit in The Script of Hollywood to pen the following ingenious comment on the concert:

Tuesday night of this week was a gala night for some of the folks from this end of the county who motored over to a dip in the hills situated over near the road to Universal City, where a traveling string band has settled for the summer and is giving a sort of joint camp meeting and Chautauqua affair. Among the prominent ones who went were Mr. and Mrs. Doug Fairbanks (nee Pickford) of Crescent Junction and Chick Chaplin of Gardner Junction, Allie Nizimova of Colegrove, as well as a young man by the name of Dunev, who is helping at the Fairbanks ranch this summer, and is by way of being quite a musician himself.

We learned afterward that Dr. Dunev had consented to lead the string band in the absence of the fellow who regularly leads the musicians. There was quite a crowd present, and everything went fine for the vendors of prize packages, peanuts, popcorn and red lemonade, but somehow we couldn't get head nor tail to the program. One number we did like which was entitled "Little Egypt and the Streets of Cairo," and which brought back recollections of the World's Fair. But that mixed us up a little, due to the fact that the program had been announced as an "all Russian" affair, although we did recognize one or two of Tolstoy's best known pieces.

The leader for the evening is also something of a dancer and pantomime performer, so he stuck in a number of surprises while leading the band. Once he danced to the music and did right well, considering the small amount of space there was on the platform where he stood. And then for another piece, out of respect to Chick Chaplin, he did an imitation of the way Chick used to represent a drunken man on the stage, and he was nearly as good as Chick used to be before he gave up the stage for good and went to ranching. But, outside of these two things, he simply beat time and kept up pretty well with the band all the way through.

Once, while the musicians were resting and smoking, Doug Fairbanks, having been spied out along with Mary and Chick by two or three people who were there and seemed to know who they were, was urged to the platform, where he took up forty or fifty feet of action with a speech which he thought up on the spur of the moment. Then, during the last piece, which was by Dunev himself, some ranch hands from over in San Fernando Valley got into a shooting scrape behind the platform and nearly spoiled the piece. Some of the rougher element thought that the shooting was intended as a part of the piece, and cheered and hollered after the show.

However, outside of the two or three things mentioned, there was hardly a laugh in the entire performance, and taken all in all, we don't know as these imported musicians play any better than our own town band, although they have got some pretty good bidders—and there is one fellow who plays the tuba that Aubrey Stauffer ought to get to stay here and play with the local organization.

SANTA ANA NOTES

The Santa Ana Musical Association, under the direction of its founder and president, Mr. Clarence Gustin, will present one of the finest courses of its history the coming season. It will be opened October 27th by Florence Macbeth and the following events will comprise Gravenure, the Flonzaley Quartet, Cadman and Tsianina, and the Los Angeles Philharmonic Orchestra.

Should the demand for season tickets equal that of last year it is likely that one or two extra events will be added.

The Musical Association assumes charge also of the big Christmas Community Song Service held in Birch Park and attended always by thousands. A California soloist is always featured on this occasion in addition to local choral organizations.

Besides aiding and encouraging young musical organizations the Association aims to render each year some distinctive service by way of a gift to the community. Last season this took the form of a piano for Birch Park. This year the plan is to present a complete radio set to the local American Legion Post and furnish a room in the new Y. M. C. A. building.

The Orange County Choral Union whose operatic performances have approximated professional excellence under the splendid direction of Mr. Ellis Rhodes, has ambitious plans for the coming season.

Among other activities the organization will probably assume the performance of an American opera for presentation at the convention of the California Federation of Music Clubs which Santa Ana is to have the honor of entertaining next spring.

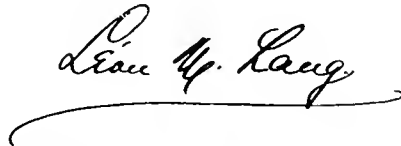
The Orange County Music Teachers' Association is looking forward to a very active and successful year under the new presidency of Mr. Ellis Rhodes. Much inspiration was gained from the fine convention recently held in Los Angeles.

The Santa Ana Rotary Club is sponsoring the organization of a Boy Scout Band which will start rehearsals in October under the direction of Rotarian Clarence Gustin.

Orange County is proud of its distinction in having the greatest number of musical clubs, schools, etc., affiliated with the California Federation of Music Clubs of any county in the state. Under the direction of Mrs. Ellis Rhodes, newly appointed County Director, there is little question of the maintenance of this enviable position.

A Church Choir Federation movement is on foot which promises to yield many distinct advantages to its members.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

AN EDITORIAL MESSAGE

By this time our friends and patrons of Los Angeles will have become convinced that the Pacific Coast Musical Review is what its name implies, a music journal devoted to the best interests of the entire Pacific Coast. It is the only weekly music journal published West of Chicago, not because there are no other publishers residing on the Pacific Coast able to edit a weekly music journal, but because the cost and labor connected with the publication of a weekly music journal is such that it must necessarily include a big territory if it is intended to continue publication. It requires the support of every territory within its reach, and its influence and general good to the profession depends entirely on its size, and the latter depends upon its support on the part of districts remote from its place of publication.

The underlying principle that inspired the writer to found the Pacific Coast Musical Review was to bring the musical profession of the Pacific Coast into closer contact with the musical public in all parts of the far West. Our Los Angeles friends will have noted that never until the last year or two have so many artists from Southern California filled concert engagements in the North, and vice versa. Furthermore our musical public and profession of Northern California has become so thoroughly acquainted with the prominent members of the profession of Southern California that no one well-known in the South will be a stranger when he comes to the North. The same holds true in the reverse instance. Of course, we only appeal for support of this paper to musicians, be they teachers or artists, who possess sufficient pride and ambition to have their work known outside the confines of their immediate community. It is not our intention to ignore or belittle any local musical organs that the cities of the Southwest or Northwest may support. Indeed, we cannot urge too heartily the whole-hearted support of regional journals, for they contribute greatly to the success and advance of musical taste and culture in the community. Our good friend Frank H. Colby of Los Angeles and David Scheetz Craig of Seattle possess our highest esteem and goodwill and we wish them every possible success in their praiseworthy enterprise.

However, as long as the Pacific Coast Musical Review is a weekly publication, and can reach every part of the Pacific Coast in a day or two from its center of publication, which is geographically the only logical place of publication for the Pacific Coast, we can fifty-two times a year spread the gospel of musical encouragement for resident teachers and artists within a radius of more than five hundred miles. Of course, if an artist or teacher living in Los Angeles, for instance, is satisfied to be known locally, we have no further suggestions to make, and we do not wish to include him in this message. But if our good friends of Southern California like to have us continue our campaign in behalf of better and wider recognition of their teachers and artists, we have a right to seek their support and patronage.

You hear occasionally little growls of discontent regarding jealousies between Los Angeles and San Francisco musicians. This is really the most arrant nonsense. Truly intelligent people do not talk so foolishly. There is at present a so-called boosting campaign in process in San Francisco and Northern California. The Pacific Coast Musical Review is not in sympathy with this campaign, because it does not believe in bragging and boasting, and is not published for the purpose of purely commercial gains. Our interests are concentrated on the entire Pacific Coast, and more particularly in California. To us there is but ONE California. Politicians may dream of a division of the State. Jealous commercial enterprises may try to sow the seed of discord. But music is no accessory to anything



Carrie Jacobs Bond

likely creating lack of harmony. Resident artists, teachers, students and professional musicians in general have everything to gain by mutual co-operation, and everything to lose by division and discord. The Pacific Coast Musical Review is just as much interested in Los Angeles as in San Francisco. This paper helped to induce Alfred Hertz to go South this summer. This paper sent its editor South to report the Carmen performance, Music Teachers Convention and the first of the summer concerts in Hollywood Bowl. It always fights the cause of every good musician whether he lives South or North.

Once a year we publish an anniversary edition. The coming one will be published on September 30th. It is planned to publish 100 pages. It will contain the record of achievements by artists of the South, just as much as of the North. It will be sent to all parts of the world. There is no question involved as to where this annual edition of California's musical achievements is published. The place of publication is immaterial. The only thing that counts is that the musical endeavors of California will be spread before the ENTIRE MUSICAL WORLD ONCE A YEAR through our annual edition. We would like to see every prominent musician of Southern California represented in this historical edition. It will contain the achievements of symphony orchestras, managers, artists, teachers, music schools, choral societies, amateur orchestras, chamber music societies and music clubs. It will record the progress of music in the public schools. It will be crammed full of important musical information and will be a veritable reference book on the accomplishments of musical California.

It is virtually impossible to publish such a work at any great profit. So far these annual editions have proved great sacrifices to the writer. But it is part of our policy to spread California's musical prosperity before the musical world as often and in as attractive a form as possible. In asking you to honor us with your presence in our advertising columns we want to assist you as much as ourselves. We only want REPRESENTATIVE and EFFICIENT musicians in that edition. And if you are an artist who has accomplished something great or worth while in your community, we want your work recognized, whether you advertise or not. An advertisement in the Musical Review does not buy you exemption from censure nor does it purchase for you any praise you do not deserve. If you are worthy you have our full co-operation. If you are unworthy we want none of you. Do you like this policy? If so, we like your company. If not, we won't miss you.

During the last two years the Pacific Coast Musical Review has been represented in Los Angeles by David Bruno Ussher whose efficiency as music critic is generally recognized in Los Angeles and on the Pacific Coast by this time. He has been of invaluable service to us in build-

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ing up our Los Angeles office. We have received many verbal and written endorsements of his work. He has made hundreds of friends for the paper and for Los Angeles. Your support of the Pacific Coast Musical Review also means your support of David Bruno Ussher, for as far as the editor of the Pacific Coast Musical Review is concerned Mr. Ussher may remain a member of this paper's staff for life. Of course, you should transact your business with the Musical Review through Mr. Ussher. And since it is impossible to pay printing bills from glory we are obliged to seek the support of the profession whose rights this paper fights and whose interests we have at heart. The Musical Review celebrates its twenty-first birthday with the twenty-second anniversary edition. If you have learned to appreciate its mission we think you will help us to publish the greatest anniversary number in our history on the day we become of age.

ALFRED METZGER

Editor Pacific Coast Musical Review

P. S.—Incidentally we want to add that we shall spend four days in Los Angeles on September 2, 3, 4 and 5.

THE PACIFIC COAST ARTISTS' ASSOCIATION

Bruno David Ussher Endorses Plan of Pacific Coast Musical Review in a Striking Article Published in a Los Angeles Weekly Paper

Bruno David Ussher, the Los Angeles representative of the Pacific Coast Musical Review, wrote as follows in Saturday Night, a Los Angeles weekly publication, regarding the Musical Review's plan to better opportunities for resident artists on the Pacific Coast.

Timely, to say the least, is the suggestion coming from Alfred Metzger, editor of the musical weekly, published in San Francisco, which calls for the formation of a Pacific Coast Artists' Association. Mr. Metzger's argument in favor of such an association is that it will result in a higher standard of musical artistry. From this one argument several others can be deducted, all touching upon the ever-recurring complaint of the resident artist that neither managers nor the public give the resident artists sufficient of a chance for concert work. Mr. Metzger's aim in proposing such an association is to remedy this condition, evidently so adverse to the resident artists. Excepting New York City, and concert bureaus of that city, in no community do resident managers, who book transcontinental tours, also book resident artists. At least not to any extent. Exceptions prove the rule, inasmuch as the few so-called "resident" artists who do obtain dates from local managers have grown beyond the level of the so-called "resident" artist.

Nothing is the matter with the public, nor with the managers. It is true, our public has a snobbish tendency towards banking for foreign names, and is for reasons easily to comprehend more inclined to pay attention to a foreign-sounding name than those of the Smith and Brown kind, specially if Mr. Smith or Mrs. Brown lives across the street. If more of our resident artists, and there should be no odium attached to the predicate "resident," had enough common sense, less self-indulgence and more self-discrimination, then they would know that there is very much something the matter in frequent instances.

Mediocrity characterizes the work of many of our resident artists and teachers. And the public knows it, and loses faith even in those who are full-fledged artists, but who unfortunately live across the street. That is the answer to "What is the matter?" And that is why it is high time standardization be effected in one way or another. The formation of a Pacific Coast Artists' Association may lead to it. If it be done without politics, without playing up a few, some of them really artists, the others less. If it can be done without "politics in music."

Such a plan as Mr. Metzger's, together with the suggestion Mrs. Bessie Bartlett-Frankel, president-emerita of the California Federation of Music Clubs, made when she suggested that prominent artists resident here be booked through the federated clubs not only in this state, but in all the coast states, in a manner which assures these artists of a tour. Her plan is well thought out. The prominent artist living in this city, for instance, cannot afford to accept a single engagement in San Francisco. And for several reasons. No matter how good he or she may be, his fee will always be that of a resident artist, hence is not large enough to make acceptance of such an engagement worth while after agent's fee, railroad, hotel, and perhaps also the accompanist is paid. In addition, the prominent singer or instrumentalist who usually has many pupils will lose several days' revenue from lessons he or she could give during that time.

Not without a good deal of bad feeling on the part of some musicians will such a Pacific Coast Artists' Association be formed. But it should be formed by the leading members of the profession, not because they need it so much, perhaps, but for the good of their calling. As pointed out, this association, with the aid of the federated music clubs, should then form a bureau by which able members of the profession could make concert tours from here to Seattle, by appearing before a number of clubs consecutively. Vice versa, artists living in the north could tour southward and return by the coast or inland route. First short tours could be organized, but later on coast tours could be booked. Thus artists, assured of a certain number of bookings within a definite period, could afford to appear

before clubs who can not pay a heavy fee for their studio for a certain period or engage a substitute teacher.

Guarantee must be given these clubs, however, that they will hear good artists. And a Pacific Coast Artists' Association could separate the wheat from the chaff. As I remarked, the leading artists should not shirk this duty, because they do not need such protection as this association affords. I remember well how Richard Strauss, though already on the height of his fame, organized a composers' protective financial association, even though he was the very last to need its support. He did it for the good of his profession.

Teachers, even at the risk of losing students, must find the courage of discouraging public appearances, for the public is tired of being affronted by these half-baked debutants. The word "artist-pupil" is being misused, as is the word "artist" and "composer." The disinterestedness of the public in resident artists should prove a "Mene mene tekel ufsirin" to the musical profession here. But the leading musicians should band together and uphold and uplift standards. There is a big field of work awaiting activities of the Pacific Coast Artists' Association. Sooner or later we will have to "face the music."

BIRTHDAY CELEBRATION OF THOMAS

Just now great interest is being manifested by the clubs belonging to the National Federation of Music Clubs in the approaching celebration of the seventieth birthday of Mrs. Theodore Thomas, Honorary President and founder of the organization, which takes place on September 4th. In her name a membership campaign has been waged by the Federation, under the direction of Mrs. Cecil Frankel, national extension chairman, extending through the past season, which will culminate in fitting programs by the various state organizations on the above date.

California is especially fortunate in that Mrs. Thomas will herself be present at the celebration in her honor in Los Angeles, journeying clear across the continent to do so. In a letter to Mrs. Frankel, Mrs. Thomas says: "I am quite overwhelmed with the honor of the proposed celebration of my seventieth birthday and my heart is more deeply touched than I can ever express. I need not say that I accept the love and gratitude this great honor confers upon me by the Federation of Music Clubs, and that it will give me the greatest pleasure to be present on September 4th, even though I have to journey from the Atlantic to the Pacific to attend it."

Mrs. Thomas was not only successful in holding the first national meeting of the Music Clubs of America in 1893, but today she is the widow of the man who did probably more than any one else for American music—Theodore Thomas, founder and conductor of the Chicago Symphony Orchestra. Among the many affairs being planned for this great day is a "Theodore Thomas Day" in the Pageant of Progress being put on by the Department of Industrial Music of the Los Angeles Chamber of Commerce, with Miss Antonette Ruth Sabel, as director.

At the California Theatre, Los Angeles—A very pleasant twenty minutes of musical program is being presented at the California Theatre this week. Carl Elinor the conductor has arranged for an opening offering, Rossini's marvel of rapid composition, the opera The Barber of Seville which has always found favor with opera lovers on account of the brightness and humor of its music.

Il Bacio (The Kiss) by Arditi and By the Waters of Minnetonka by Lieurance and sung by Georgia Harriet Starke, Coloratura Soprano, form a very pleasant second offering. The Kiss is a very charming waltz song in Italian style and By the Waters of Minnetonka is a beautiful Indian love song, the melody of which is based on an original Indian motive. For a merry closing number Elinor is offering his own novel arrangement of the syncopated success The Sneak by Brown.

E. Harold Geer, the organist of Vassar College, Poughkeepsie, N. Y., has come to California to visit his parents, who reside in the southern part of the state, and other relatives residing in San Francisco, and the Auditorium Committee of the Board of Supervisors has taken advantage of this fact to give the public here an opportunity to hear him play. He is an organist of renown, with a large repertoire, including the classics and many of the newer pieces which have not yet appeared on local organ programs, and he played selections covering a wide field at two Sunday afternoon recitals, which he gave on the big organ at the Exposition Auditorium.

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HANSEL AND GRETEL AT GREEK THEATRE

Mabel Riegelman, who essayed this role, is an experienced operatic artist of international reputation who has already achieved unqualified artistic successes in association with some of the world's greatest operatic organizations. It is therefore sincerely to be regretted that the program, thanks to an inexcusable error, contained a transposition of the names of the artists impersonating these two leading characters. And by making this assertion it is not our intention to reflect upon the achievement of Anna Young, who impersonated Hansel, for we feel that this unintentional injustice works as great a hardship on Miss Young, because of the fact that she is deserving of greater credit on account of her lesser practical experience, which fact reflects favorably upon her artistic instinct, inasmuch as she overcame almost unsurmountable difficulties with astounding success.

Of course, Mabel Riegelman's Gretel stood out as the predominating achievement of the production. Clearness and purity of voice, coupled with delightfully concise enunciation and a very convincing dramatic expression, combined to make this characterization some of the most delightfully artistic moments in our experience as reviewer of musical events. There was a certain inimicable grace and buoyancy about Miss Riegelman's deportment, and an undeniable assurance and authority of vocal expression, which negotiated even the most intricate and harmonically difficult passages with unquestionable musical intelligence and ease of expression. This absolute submergence of one's individuality into the character of an opera represents the most vital requisite of a superior operatic artist. It is the dividing line between dilettantism and professionalism.

No one who grasps the various problems that constitute the difficulties surrounding an adequate interpretation of an operatic role such as that of Hansel will deny a generous measure of admiration to Anna Young. This role represents almost unsurmountable obstacles even to the most veteran artist. Miss Young had

only a limited period of preparation to familiarize herself with intricacies and vocal eccentricities requiring the utmost concentration of effort and artistry. It certainly proved a great surprise to us to find Miss Young vocally and histrionically so well suited to this part. She sang the lines with intelligence and exactness of memory and her diction was clear and understandable. Her deportment was graceful and unmarred by amateurishness. It was surely an effort of which the young artist has every reason to feel proud.

Jack Hillman surprised everybody with the spirit that he infused in the character of the father. Every syllable could be understood and he invested every phrase with the full measure of its meaning. He sang the phrases with good judgment and succeeded in interpreting the difficult vocal "intervals" with surprising energy and correctness as to pitch and expression. It was a worthy artistic effort.

It has always been the principle of the Pacific Coast Musical Review to encourage as far as possible the endeavors of resident artists, and in every case, where we can conscientiously plead the cause of resident artists, we shall always do so, even though we shall have to ignore occasionally artistic defects that might well be pointed out. But the question arises here shall we look upon this production of Hansel and Gretel as a professional production, or as an amateur performance. If the latter is desired we would gladly pull the cloak of faint praise over everything, if the former, however, is expected we must look upon the performance from every artistic angle. And in that case we feel that we owe it to Claire Harrington, who essayed the role of Gertude, the mother, to emphatically assert that not one word could be understood from where the writer was sitting (7th row section D), or about twelve rows from the stage in the center section.

Now, the objectors to opera in English find this as their greatest defense for singing opera in foreign languages, name-

ly, that even though sung in English it can never be understood. Now possibly Miss Harrington thinks she enunciated every word absolutely clearly. And no doubt there will be some of her friends who, when she shows them these lines with indignation, will agree with her that they could understand everything she sang. But nevertheless the truth remains that neither the writer, nor many other people he asked, could understand Miss Harrington. And this lack of clarity in enunciation affects Miss Harrington's voice, causing it to lose pliancy and therefore occasionally deviating from the pitch. Now, we know this is severe, but how in the world can a vocal artist ever improve if someone does not possess the courage to stand right up in meeting and tell her the truth. Of course, if the truth is not wanted and if an artist and his or her friends think we do not know anything about singing, then no harm is done. If we did not think it worth while to tell these things to Miss Harrington, we simply would not mention her at all.

Easton Kent, while in many respects a very clever impersonator, and the possessor of a clear, fluent voice, somehow did not come up to his reputation on this occasion. He certainly does not seem to grasp the dramatic significance of the Witch, failing to secure the various inflexions of the voice that make this character so familiar to children. His enunciation, which is usually excellent, was on this occasion not always clear, which may be the result of lack of confidence coupled with nervousness. We have witnessed far better artistic performances of Mr. Kent's than this one.

Rosa Honyikova as the Sandman exhibited a clear ringing voice, while Elfrieda Steindorff's high notes did not ring out as freely as we have heard them before, although her middle and low tones were smooth and resonant. The Ballet of the fourteen angels, under the direction of Anita Peters Wright, was one of the most pleasing episodes of the entire production. The stage direction of Ferris Hartman was noticeable in the smoothness of the performance, every character comprehending his share in the action. In conclusion we must repeat that we hope the apparently adverse portions of this review will not be regarded in the spirit of discouragement. On the contrary, it is our sincere wish to see Mr. Steindorff continue successfully to pre-

sent these open-air performances. And we believe we reveal our respect for these productions by treating them according to the merit of professional performances in a dignified manner, and not drown them in the avalanche of extravagant adulation usually accorded amateur attempts at dignified performances.

Gladys-Mary Campbell sang the offertory at St. Stephens' Episcopal Church last Sunday, August 27th, with a rich, powerful soprano voice of brilliant color. Miss Campbell is from Oklahoma, is a post-graduate of the University of California, with the degree of master of arts (M. A.) and has specialized in singing with H. B. Pasmore. Miss Campbell goes to the Woodland High School, where she expects to play an important part in musical activities. She will make frequent trips to the Bay region in order to continue her work with Mr. Pasmore.

Miss Rebecca Holmes Haight, the well-known California cellist, who has been teaching at Smith College, returned from the East this summer, after a prolonged absence, and plans to remain in California this season. She has opened a studio at 725 Pine street, and will resume her concert work as soloist and ensemble artist.

L. E. Behymer, the distinguished California impresario, stopped over in San Francisco during the first part of this week on his way to Los Angeles, after several months' absence in the East, where he succeeded in securing a trunkful of contracts for next season. We had a long talk with Mr. Behymer regarding the results of his trip and also his impression concerning conditions, and we shall publish an extensive interview in our next issue.

Rena MacDonald, the presiding spirit of the Behymer offices in Los Angeles, and beyond a doubt the best-known and busiest private secretary in any managerial office in the country, made a flying trip to San Francisco last Monday, being called here by Mr. Behymer, who had come from the East. Miss MacDonald was so busy and so constantly on the jump "between trains" that we could not get any chance to talk music with her. However, we shall soon have an opportunity to have her commit herself in these columns.

ALICE GENTLE'S EXTRAORDINARY TRIUMPHS

Chicago Daily Press Unanimous in Distinguished Diva's Praise as Interpreter of Famous Operatic Roles at Ravinia Park

We take great pleasure in reprinting the following extracts from leading Chicago daily papers regarding the enthusiasm aroused at Ravinia Park by Alice Gentle, the noted operatic mezzo soprano:

Fedora—The Chicago Herald-Examiner, July 17, 1922—By Theodore Stearns—Enter Alice Gentle. Beautiful, richly warm in voice and spotting her personality with the surety of a searchlight, her Fedora leaves little if anything to criticize. Why this woman is not recognized as our greatest American grand opera star is a mystery. She has a bigger personality than Farrar. Mary Garden has an enormous reputation, and justly so, but Garden's style is European, not American. Alice Gentle has the true American "pop" and a tiger lily voice and beauty that lodestones her audiences. Even the prodigal whole-souled way in which she uses her limitless voice is American. To my mind, she is absolutely typical of what we want in this country—a human, new opera form for the people, by the people, of the people.

Zaza—Chicago American, August 21, 1922—By Herman Devries—In the title role Alice Gentle's talents are shown once more at their supreme height of intelligent and productive artistry. If there is a singer of greater versatility upon the lyric stage today, I do not know her. Every creation is stamped with the seal of sincerity, of earnest endeavor to make her new task the crowning achievement of her career, so that we go from good to better, from better to best, and then we halt to settle the question of preference! I call Alice Gentle a singer actress of remarkable ability, with brains, temperament and voice, a passion for study and progress. She should be famous internationally as well as locally.

Zaza—The Chicago Herald-Examiner—By Theodore Stearns—Belasco and Mrs. Leslie Carter made the play famous. Leoncavallo made the music infamous. The work was staged at Ravinia Park Saturday night with splendid realism and with the tiger lily of grand opera heading a long cast of seventeen. As an actress, Alice Gentle was as good as Mrs. Leslie Carter, and, to my mind, far more artistic. This smashing artistry consisted in her giving the absolute impression of wholesome vulgarity, reminiscent of Yvette Guilbert. Whether it was the dressing room disrobing scene or the emotional renunciation of her love as she kisses little Toto farewell, Miss Gentle bared the heart of the woman primitive with pantherlike abandon of nature itself.

The characterization was glorious—gripping—perfect. Her mastery of comedy technique was amazing, and, in spite of Leoncavallo, she made out of her aria in the last scene a piece of vocal music even a great composer would be proud to claim. I repeat again, Alice Gentle is the greatest dramatic singing actress in America today.

ARION TRIO CLOSE SANTA CRUZ SEASON

The Arion Trio, long known as one of the more delightful and pleasing trios of the coast, has just closed an extremely interesting season at the Casa del Rey Hotel in Santa Cruz, returning to the bay region in time to render a group of solos and trios at the Greek theatre. Playing as the Arion Trio did each evening at the dinner hour and then for an hour or so in the home-like atmosphere of the spacious lobby, it was a real task to avoid repetition and yet delight with the old favorites. This was exactly what was accomplished, however, and the fame and popularity of the group has spread throughout the state.

Miss Josephine Holub of Oakland is a violinist of rare ability, while the pianist, Mrs. Joy Holloway-Barthelison, is, to put it slangily, just like her given name. Over and over again she has been told that "you play as strongly as a man, but with the wonderful feeling of a woman," by enthusiastic vacationers. Miss Margaret Avery was the most popular and clever cellist. The charming young women shortly begin an engagement at Hotel Cecil, and will no doubt win further recognition and well-earned laurels.

PRIZES FOR COMPOSITIONS

New York, August 24, 1922.

To the Editor of Pacific Coast Musical Review, San Francisco, Cal.:

Dear Sir—We beg you to announce through your esteemed magazine that the Lega Musicale Italiana, Inc., has decided to open three musical contests. The first, for a one-act opera, with 20,000 Italian lire prize (the closing time will be December 31, 1923); the second, for an orchestral suite, with 5000 Italian lire prize (closing time, April 30, 1923); the third, for a song or ballad, with English or Italian text, with \$100.00 prize (closing time, December 31, 1922). The last named competition is intended only for Italians or Italian-Americans residing in the United States and Canada; while the first two are for Italian musicians residing in any part of the world. For particulars, write to the office of the Lega Musicale Italiana, Inc., 128 West Forty-ninth street, New York City.

Thanking you in advance for your courtesy, and with kindest regards, we remain, for the

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Mme. Nathalie Boshko, the distinguished Russian violinist, appeared at La Jolla Woman's Club in La Jolla, Cal., assisted by Joan Doane, pianist, on Tuesday evening, August 15, giving an excellent program of violin compositions and arousing genuine enthusiasm. She also appeared in Balboa Park, San Diego, as soloist at one of Dr. Stewart's organ recitals. Of this latter event Daisy Kessler Bierman had the following to say in the San Diego paper:

"A true virtuosa of the violin, Madame Nathalie Boshko, the distinguished Russian violinist, made her initial bow last evening before an audience of San Diego music lovers, that filled the entire seating space before the Spreckels organ in Balboa Park. The young violinist, appearing with Dr. Humphrey Stewart at the organ, was received with enthusiasm, and many hopes were expressed that the wonderful performance of last night was but the forerunner of other appearances in this city of this gifted artist. Madame Boshko has the soul of an artist; she possesses both the fire of temperament and the technique of a master. With it all she also possesses rare personal charm. The four groups presented by the violinist were of sufficient variety to bring out her versatility and mastery of her art, and encores were demanded at each appearance. The smooth resonance of her tone was an outstanding quality throughout her playing, and this she never lost, despite the outdoor environment and the dampness of the night air, which always affects the control of the instrument. In the first number, the old Italian classic, Sonata in D, (Geminiani), the purity of her trills and chaste style, the ease and grace of her playing and beautiful carrying tone revealed to the audience that here was a real artist, and carried promise of the numbers to follow.

"The Schubert Ave Maria, one of the most appealing song arrangements ever adapted for the violin, was given with the same tenderness and a depth of tone that sometimes approached the human voice in quality. This number has won for the young artist the plaudits of great audiences in the east and abroad, and unstinted praise from the reviewers. In the number that followed, her interpretation of her fellow countryman's famous composition, the Chanson Indoue, of Rimsky-Korsakoff, her tone was delicious in its mellow flow, fluid, and exquisite in the rendition of the Oriental music.

Read The Pacific Coast Musical Review. Subscription rates, \$3.00 per year.

Leon Lang, retail manager of Kohler & Chase, has been so greatly occupied with his plans concerning his co-operation with the profession that he finds it necessary to take advantage of the holiday season and spend a few days in Lake County. He will be back at his desk next Tuesday, and will again be ready to welcome resident artists and teachers.

Miss Beatrice Clifford, the well-known pianist, accompanist and teacher, has been out of the musical field for the last two years, devoting her time to hospital work in the Marine Hospital. However, she did not entirely forsake her musical accomplishments, for she appeared twice a week in concerts at the hospital. She has now resumed her studio work at 272 Downey street, and will be at the Kohler & Chase building on Tuesday and Saturday evenings. During the two years of musical "intermission" Miss Clifford continued her church work, and she is still organist at the Third Church of Christ, Scientist. She will also resume her excellent career as accompanist, wherein she created for herself quite an enviable reputation.

Mme. Stella Vought, the well-known coloratura soprano, scored quite an artistic success at the California Theatre last Sunday morning when she sang the Shadow Song from Dinorah. Mme. Vought possesses a clear, ringing soprano voice, which she uses with judgment and artistry. She received a hearty ovation and was compelled to appear again.

Horace Clark, a prominent lecturer and piano teacher of Houston, Texas, is visiting the Pacific Coast on a vacation trip, and called at the Musical Review office. Mr. Clark is an able composer, having written a number of excellent compositions, of which Night Time has been published by the Thompson Co. of Boston, and proved quite a success. Mr. Clark is a member of the Board of Examiners of the Texas State Music Teachers' Association which has been established for the purpose of standardizing the teachers.

The Symphony School Orchestra of the Ada Clement Music School will hold its first meeting, Wednesday evening, August 30th, at 7:30 o'clock, in the school headquarters in Sacramento street. Albert Elkus is the director, and he will pass upon applications for membership at that time.

Marion Ramon Wilson, whose last season was cut short by a violent attack of influenza, is now in perfect health and splendid voice. She is kept busy signing up for winter engagements, many of which will carry her beyond the confines of California.

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| Deposits | 72,470,177.18 |
| Capital Actually Paid Up | 1,000,000.00 |
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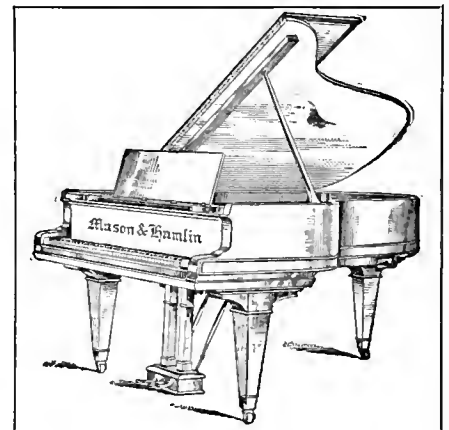
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VOL. XLII. No. 24

SAN FRANCISCO, SATURDAY, SEPTEMBER 9, 1922.

PRICE 10 CENTS

L. E. BEHYMER ANNOUNCES BRILLIANT SEASON

Distinguished California Impresario Returns From the East With Numerous Contracts Assuring Los Angeles and California in General a Music Season of Which the Entire West May Well Be Proud—Soloists, Ensemble Organizations and Operatic Companies Included in List

By ALFRED METZGER

After several months absence in the East, partly in connection with bookings for next season and partly to enjoy a well earned vacation, L. E. Behymer returned to California so completely supplied with musical news and information that it is impossible to include all matters of interest in one article. Nevertheless we shall make an effort to transmit to our readers the most essential parts of a very pleasant chat we had with the distinguished impresario during his brief stay of a day or two in San Francisco prior to his return to Los Angeles.

"If the present industrial crisis does not result in a tie-up of transportation facilities," said Mr. Behymer, "we may safely look forward to the coming musical season as the biggest California has ever enjoyed. Of course, I know that this expression sounds very familiar. Every year we say that the ensuing season is about to be the best we ever had. But this is true. This is what I and my colleagues are trying to do. Every year we want to give the Pacific West a greater musical season than it enjoyed the previous year. I believe in progress. The moment we cannot offer something better than before we stand still in the matter of musical progress, and standing still means, as a matter of fact, retrogression.

"Even as matters stand now as a result of the railroad and other strikes the farmers have lost millions of dollars. And since the interior music clubs as well as the merchants in the larger cities are to a great extent dependent upon the prosperity of the farmer, it is reasonable to assume that great losses in the rural districts reflect unfavorably upon the financial success of musical enterprises. At present I have no reason to complain. The musical clubs are reserving dates for artists in excess to reservations of previous seasons. San Diego in particular is worthy of praise for its enterprise and love for music.

"The symphony and chamber music seasons in San Francisco and Los Angeles, if I may judge from advance information, will add more than ever to the musical wealth of those two communities. While it is certain that neither the Chicago Opera Association nor the Scotti Grand Opera Company will visit the Pacific Coast, our musical public will not be entirely without operatic seasons, for the Russian Grand Opera Company and the San Carlo Opera Company are assured for Pacific West appearances. So the public has the opportunity to support a series of able and internationally known artists as well as operatic, symphonic and chamber music organizations. It is to be hoped that the same public will take sufficient advantage of these brilliant opportunities to encourage the managers out West to make the season following the present one even more brilliant.

"Yes, I have a trunkful of contracts, not only for the season of 1922-1923, but have arranged for a number of other big events for the following season. Of greatest interest to the public, perhaps, is the sensational fact that Paderewski will play. I have the great Pole's personal promise and that of his manager that, if he can remain in America long enough to spare the time for a transcontinental trip, he will appear in Los Angeles for at least one concert, coming under my management. He promised to cable me from Europe, as he apparently wanted to obtain a personal view of the European political situation before committing himself to too long a visit to this country. I feel sanguine, however, that he will come to Los Angeles and San Francisco, because he loves these two great California cities.

"Chaliapine, the great Russian whom everybody in the East is talking about and who is freely referred to as the greatest vocalist of the decade, will positively come to Los Angeles. He will be there in February, appearing at least once, and perhaps twice in that city. After three years Mischa Elman will return to the West. He returned to New York while I was there, loaded with European honors and with eulogies from such writers as Ernest Newman of London, and his confreres.

"One of the most notable features of last year's musical season in New York

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By ALFRED METZGER

The writer attended two of the forty concerts given at Hollywood Bowl with most of the personnel from the Philharmonic Orchestra of Los Angeles, and under the direction of Alfred Hertz, last week. The average attendance at these concerts, of which four are given every week, is twenty thousand a week. At the time of leaving Los Angeles we were assured by Mrs. J. J. Carter, to whose energy and enthusiasm the success of these events, in so far as it applies to financial support is to be accredited, assured us that there is now no danger of any deficit at the end of the season which

the world that it is very doubtful whether he could be replaced in case he should ever leave the Pacific Coast. In the first place every conductor of Mr. Hertz's capability and depth of musicianship is already tied down by contract, and secondly the musical public has taken such a fancy to this brilliant and intellectual musical force that it would require indeed a rare genius to replace him in their affections. It is our firm conviction that in case Mr. Hertz were permitted to go the interest of the public in our symphony concerts would immediately wane, and small audiences would again be the rule as it was previous to Mr. Hertz's advent.

As proof, we need only cite this colossal success in Los Angeles, or Hollywood. It is even more remarkable that this influx of musical people to these summer concerts took place in Hollywood, which is difficult to reach either by car or automobile. Four times a week people are willing to undergo the inconvenience of a long trip and late return home in order to listen to Alfred Hertz conduct programs of exceptional musical value in an unforgettable manner. But far more important than the artistic character of the events is the fact that concerts requiring such exceptional financial support have actually been given without begging wealthy people to guarantee them against losses.

Mrs. Carter has only addressed herself to the masses, and she has received unexpectedly big response. While it is true that these summer symphony concerts, being counted under the category of popular events, are entitled to a somewhat curtailed salary on the part of musicians. On the other hand, it must be remembered that the admission is, with the exception of a few box seats, only twenty-five and fifty cents—from one-third to one-quarter the usual price. And yet no guarantee by wealthy society or business people was required. Surely this is positive proof that the American musical public does not need to depend upon its musical enjoyment on the whims of half a dozen prominent men or women of wealth, most of whom do not care anything whatever about music as an art, most of whom would not go to symphony concerts if they didn't think, or were made to think, that it is the thing to do. Don't you believe that this is evidence of the fact that the time has arrived when the musical public itself should organize its symphony societies and subscribe to its own concerts without sacrificing its pride by accepting its entertainment at the hands of wealthy people who have no sympathy for its tastes, and who very frequently permit themselves to allow their personal prejudices, likes or dislikes, to rule their feelings regarding the artistic necessities of the public's musical enjoyment.

What can be done in Los Angeles surely can be done in San Francisco, and we feel certain that the majority of the guarantors of the Musical Association of San Francisco are of our opinion in this regard. The musical public ought to be too proud to continue sitting by supinely, while leaders in society and leaders in the business world are asked to pay for its opportunity to enjoy good music, he it symphony concerts or opera, and the time has come when it should have a definite and positive say in what it likes and what it does not like, and should not have to depend upon the whims of a small minority regarding that which it likes or does not like.

As long as the musical public is willing to accept the charity of wealthy society people in the conduct of its musical affairs

(Continued on Page 16, Col. 2)



L. E. BEHYMER

The Indefatigable California Impresario Whose Dynamic Energy is Responsible for a Large Portion of California's Ever Increasing Support of and Taste for the Best of Music

was the return of Calve. The famous mezzo soprano of other days has succeeded in what enthusiasts of the prize ring call a "come-back," and it would seem that she could give innumerable recitals in New York City. Calve will make a flying tour to the coast in January, and at least one concert has been obtained for Los Angeles.

"Rosa Raisa, whom everybody has learned to love during the last season of the Chicago Opera Company, will come for concerts with her distinguished baritone husband, Giacomo Rimini, but it is very doubtful if Los Angeles or the Coast

(Continued on Page 16, Col. 1)

will be on Saturday, September 16th. Now, here is food for thought. When this summer season will have been concluded those in charge of the Hollywood Bowl summer symphony concerts, under the direction of Alfred Hertz, will have the proud satisfaction to know that forty concerts of such magnitude were given with success without any guarantors. This is a feat which hitherto has been thought impossible.

It is hardly necessary for us at this time to dwell upon the artistic character of these concerts. All of our readers know that Alfred Hertz is a symphony conductor of whom there are so few in



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TWENTY-FIRST YEAR

IDEAL MUSIC TEACHER AND STUDENT

During the course of a music season many parents and prospective students come to us to advise them where to study. They invariably want us to tell them who the best teacher is in a particular branch of the art. They do not realize how difficult it is to answer such a question. It depends so much upon the pupil himself as to who is the best teacher for him that it is impossible to tell any pupil definitely regarding the superiority of any one teacher over any other. The truth of the matter is any thoroughly competent music teacher who really has devoted time and study to the perfection of his art—for teaching is the greatest art of all—and who has not only grasped the importance of imparting technical knowledge, but who has cultivated the science of psychology and has added a knowledge of human nature to that of artistic application, such a teacher is all the time the BEST teacher in the community. Hence there is always more than ONE best teacher.

Before parents make up their minds to entrust their children to a music teacher, they should once and for all ignore the idea that such children MUST become great artists, and MUST earn large sums of money. Any student who begins his musical career with such an idea starts with a handicap that in most cases ends in bitter disappointment and a never-ending trip from one music studio to another. There is but one aim that a music student should set for himself. He should be sufficiently interested in music to want to study it in order to add to his culture and knowledge. Parents should want their children to study music in the same way in which they want to have them study reading, writing and arithmetic. They would not think for a moment of sending their children to school with the sole purpose of making them great artists or scientists, but for the purpose of having them learn something so that in their adult life they will have no reason to hang down their heads in shame, because of the inferiority of their educational status.

This should be the sentiment dominating the parents of prospective music students. The underlying principle of music study is to know music sufficiently well to interpret it CORRECTLY. If you study music superficially and interpret unsatisfactorily, either technically or emotionally, you will find that while your friends

will tell you to your face that you are "wonderful" they will most assuredly laugh at you behind your back, and make fun of your shortcomings. So, if you begin music study with the determination and the desire to study music because you really wish to KNOW something about it, you have won your first victory on the way to success.

In choosing your teacher, therefore, you must find an instructor who will encourage you in your desire to study music from the ground up. This means that a teacher must tell you from the beginning that the road to success is difficult, that a foundation must be laid and that the first steps in the attainment of musical knowledge are difficult and tedious. Any teacher who tells you that he can make an artist of you in a year, is beyond question a doubt a very mediocre instructor. And if you insist to study "pieces," before you are ready, both technically and intellectually to play complete compositions, then you deserve the worst teacher in the community, and the chances are you will get such an one in the end.

It is utterly impossible to tell a young boy or girl whether they will become great artists. The gradual development of a prospective artists does not only require technical skill, but is so greatly dependent upon mental development that only by watching the gradual artistic growth of a young student is anyone enabled to definitely predict his or her success upon the concert or operatic platform. It will easily be seen how great mischief is wrought by careless and commercially inclined teachers who place the few dollars they can make above the welfare and happiness of the student. But unfortunately the parents and students are often just as much to blame as the teacher, for they will always find a teacher that will tell them what they want to hear, if they look for him long enough.

We know of parents and teachers who come to us very seriously and tell us that their children and students sing like Tetrizzini, or play like Paderewski and Kreisler, and never for a moment realize the utter ludicrousness of such a contention. Anyone who entertains such foolish ideas cannot possibly amount to anything and students being influenced on one side by such parents and on the other side by such teachers most assuredly face utter artistic ruin, for the very foundation of a career is weakened, namely their artistic intelligence. Every student who by gradual and ever increasing progress gives evidences of natural talent and musical instinct must eventually develop an individuality of his OWN. He must not become a Tetrizzini, or a Kreisler or a Paderewski, but he must become an individually trained artist with a style entirely his own and an artistry that presents an entirely new aspect in the way of interpretative art.

There are quite a number of teachers who have not had sufficient practical experience, nor training, to impart knowledge to others. That is the result of a very bad system of training which is in vogue. It must always be remembered that TEACHING is an art in itself. The greatest artists in the world sometimes make very poor teachers, while some of the greatest pedagogues are very unsatisfactory artists. Therefore the mere bestowal of "licenses" do not make a good teacher. On the contrary they give a very inferior teacher an opportunity to back up his contention for proficiency with an official document issued by a municipality or State. The only manner in which to be certain of becoming a good teacher is by training, which must include practical experience. That is to say when a student is sufficiently advanced in his teachers' course he must be permitted to teach, and note must be taken whether he has grasped the principles imparted to him. And we would suggest that steps should be taken by teachers associations and music clubs to demand that music departments be added to the Normal Schools, so that music teachers are trained like other teachers and are not permitted to teach without diplomas. Private teachers should be permitted to train music teachers, and should be given the course used in the Normal School, so that their students at the proper time may pass the examinations required by the State, and thus gain their diploma without which they should not be permitted to

teach. If then it is thought necessary to require a license also, well and good. But a license without training is of no value at all.

Let us sum up. The ideal student is he who undertakes to study music for the purpose of adding to his knowledge and education. He should wish to study music for purposes of culture, and not for the sole reason of becoming a great artist in as short a time as possible and earn money quickly. The ideal teacher is he who tells the student that there is no short cut to greatness. That training and preparation are absolutely necessary, and that it is impossible to tell whether anyone becomes a great artist, until he or she himself or herself by application and progress, both musically and intelligently, is proving to be better than the average. Finally it must be borne in mind that the longer a teacher has had experience with training pupils the better a teacher he is, for he grows with experience. Some teachers have experience with children, and others with training young students, while again others are best at coaching. But in every instance the best teacher is he who absolutely refuses to teach any student, unless they are willing to study from the standpoint of becoming thoroughly familiar with the most serious musical problems. Anyone who does not believe in these truths will never be worth much in the musical world.

JOHN WHITCOMB NASH WANTS BIG CHORUS

Among the first replies to our appeal for the organization of a bona fide Oratorio Society for San Francisco is one from James Whitcomb Nash the unusually able vocal pedagogue and an experienced choral director. We take pleasure in quoting his letter in full. While we appreciate the spirit in which Mr. Nash refers to the music houses as sponsors of an oratorio society we feel that the music lovers and singers who really enjoy the great choral works should sustain an oratorio society themselves. We believe in this just the same as we are convinced that San Francisco is ripe to have its symphony orchestra supported exclusively by those who love symphony concerts. It should not continue to be in the humiliating position to be dependent for its symphony concerts upon a few wealthy music patrons with society prestige. We do not wish to be understood as antagonistic to either society people or rich people. But we feel that an audience of ten thousand music lovers at an average guarantee of ten dollars could support our symphony concerts instead of this same audience being dependent for their music on a dozen people subscribing from \$500 to \$5000. But more of this later. In the meantime read Mr. Nash's letter:

San Francisco, Sept. 4, 1922.

Mr. Alfred Metzger,
 Editor Pacific Coast Musical Review,
 San Francisco, Calif.

My Dear Mr. Metzger:

Your editorial mention of a chorus for San Francisco interests me, and I would appreciate an opportunity to express my views on the subject.

Choruses, wherever they exist, owe their success to two factors: leadership and support. Too often the leader is expected to supply the support. A chorus is essentially an amateur organization, and in using this term I wish to imply only its highest sense, that of the devotee.

In a city the size of San Francisco, singers can always be attracted by a high standard of music and musicianship; they can be held only by the same high standards. As soon as the question of finance comes up, and the singing body find that they have to foot the bill for rehearsal halls, library, salaries, publicity and rental for concert halls, there is a slump in enthusiasm.

Surely there can be no question of the value of musical activities, such as an oratorio society, to the community at large, but no one profits financially by these musical activities more than the music-houses. It is obviously unfair to leave the promotion and support of such activities to a teacher. A successful teacher cannot stand the strain of time and energy, and unsuccessful teachers should not attempt it. Incidentally, I should like to point out that the music teacher is a much more potent factor in communal music interest than he is given credit for. What he needs is co-operation. As a rule he is temperamentally unfitted for the promotion of such enterprises. Notable exceptions to this rule have been the late Theodore Thomas and John Philip Sousa; but they were in the instrumental field and dealt entirely with professional musicians.

A chorus is its own press agent. It is the most economical thing. One might expatiate for hours on the beauties and benefits to be derived from such an organization, and if such an organization be guaranteed, sufficient rehearsal, it can be quickly built to do efficient work and thus realize its purpose.

The cost of a chorus is extremely small, and its influence under proper direction is great. If the music houses would sponsor the promotion and maintenance of a chorus for a couple of years, I am sure our public-spirited citizens would enthuse about and support the effort.

May I suggest that you invite interested inquiry through your columns; I can assure you of my active support in any worthy choral enterprise.

Very truly yours,

J. W. NASH.

THE TRUTH ABOUT McCORMACK'S CONDITION

D. F. McSweeney, manager of John McCormack, the beloved Irish tenor, writing to Frank W. Healy, McCormack's local representative from Paris, says:

"I know there have been all kinds of rumors as to the condition of Mr. McCormack's health, his plans for the future, etc. Therefore, I want to give you the facts direct from headquarters.

"I have just spent a week with him at Stow-on-the-Wold, Gloucestershire. This, by the way, is not John McCormack's English estate, as some of the American papers had it. It is the home of the John Murray Scott family, intimate friends of his for many years.

"John McCormack looks better today than he has for several years. He spends two hours a day, Sundays excepted, rain or shine, roaming the countryside, shooting rabbits, and when the gamekeeper is not looking, an occasional partridge. He is as rabid a tennis fan as ever; a set or two between showers is almost a daily event.

"He is on a sort of eat and grow thin diet, having cut out bread and butter and potatoes. (Oh! How he did love them!) When I met him at the Savoy Hotel, the day I arrived from America, I was agreeably surprised to see how well he looked. Calling my attention to the shrinkage of the waist line, with evident pride, he remarked: 'You had better tell Tommy Meighan to look out for his laurels, as I am going to look for a job in the movies when I get back.'

"Now, regarding his voice and his plans for the immediate future. His friends may rest assured that his voice is as good as it ever was right now. He could give a concert tomorrow, but he won't. He has made up his mind to take a good long rest and I do not think that anyone will deny that he is entitled to it. John McCormack's voice is one of the treasures of the world and he holds it in trust as such.

"Two days after my arrival in London, I heard him sing for the first time since the concert he gave in Chicago on April 2d. His first song was 'Oft in the Stilly Night.' I won't attempt to tell you how I felt, but it was certainly good to hear his voice again, the voice we feared during Holy Week would be stilled forever.

"It was at a reception given in his honor by Herbert Hughes, at the latter's London home in Chelsea. Mr. Hughes had invited a number of people prominent in London musical circles, including four of the leading musical critics and half a dozen composers. One of the critics remarked, 'It is good to get our ears rinsed out in this way after listening to such a lot of bad singing all the season.'

"The next time I heard Mr. McCormack sing was at one of the most interesting and enjoyable functions I have ever had the privilege of attending. It was at the home of Mr. and Mrs. Antonio de Navarro, at Broadway, Worcestershire. Madame de Navarro, as you know was the incomparable Mary Anderson ('Our Mary'). The Navarros were celebrating the 32nd anniversary of their wedding and the McCormacks the 16th, and I do not believe a more happily married quartet ever celebrated an anniversary.

"Mr. McCormack has decided to take things easy until the spring of 1923, when he will return to America for a brief concert tour. He may give a concert or two in Dublin and a few operatic performances in Monte Carlo in the meantime. He will spend the months of September and October shooting either in the west of Ireland or north of Scotland. November and December he will put in studying the lieder song classics with Sir George Henschek, recognized as the greatest living authority as an interpreter of the great masters. January 1st he will go to the south of France, returning to America about March 1st. It may be that instead of going to the south of France, he may go to the south of Florida."

DEVELOPMENT OF CHURCH MUSIC

Church choir leaders and directors of choral societies generally will be interested in a bulletin recently issued by the Bureau of Music of Community Service, Inc., New York City, which embodies the idea of an illustrated series of musical services depicting "The History of Church Music."

The development of church music from the period of Palestrina to the present day is traced through a series of thirteen musical programs in which the choir selections, organ numbers, and congregational hymns of each program are related to a certain period of church music. The musical selections are adapted to chorus choirs of sixteen voices or over and to a two-manual pipe organ, thus making the programs available to churches whose musical resources are not very elaborate.

With each program it is suggested that a half minute talk giving some description of the composers and their music be given. The original series of programs from which this bulletin is compiled was given at Plymouth Congregational Church, Oakland, Calif., several years ago under the direction of Alexander Stewart, now the special music organizer for the Pacific Coast for Community Service, Inc. William Carruth, then organist at Plymouth Church and now occupying a similar position at Mills College, Oakland, Calif., collaborated with Mr. Stewart in compiling the organ selections for these programs.

Choir leaders who may be interested in these programs may secure copies of the bulletin by communicating with the Bureau of Music, Community Service, Inc., 315 Fourth Avenue, New York City.

GREAT PIANISTS COMING

More than half a dozen of the world's greatest pianists will appear in recital in San Francisco and Northern California cities next season under the management of Selby C. Oppenheimer. As is usually the case, the San

Francisco impresario has searched the world over to pick for presentation here those giants of the keyboard, whom he believes will bring the greatest message to California piano-enthusiasts. The first of the famous players who will visit the west will be Guy Maier and Lee Pattison, whose playing on two pianos has established a new standard for recitals of this character. The venue of Maier and Pattison is extensive throughout the east and the most eminent critics have declared that their harmonization of the two instruments was practically perfect. Maier and Pattison will give two recitals in San Francisco appearing on Sunday afternoons of November 19th and 26th. In December Oppenheimer will present Elly Ney, the unique French woman whose original methods and highly cultured art established her as a world genius long ago.

Benno Moiseiwitch will come in January. Moiseiwitch enjoys untold popularity throughout America. In England he is accepted as peerless. Josef Hofmann, the great master and colossal giant of his cult, is scheduled for February recitals and in that month also Oppenheimer will introduce Artur Schnabel, the famous German master. Cortot returns in March and will be presented in recital and in joint concert with Thibaud, his French violinistic colleague. In April comes the much discussed Guiomar Novaes, the highly talented Brazilian girl whose rise to fame has been nothing short of phenomenal. During the season Mana-Zucca will also come to the west under the Oppenheimer management.

GERALDINE FARRAR TOUR

Geraldine Farrar, the idolized soprano of the Metropolitan Opera House will be the first concert artist to be heard at the new Schubert-Curran Theatre. Miss Farrar, with a concert company consisting of a celebrated tenor and a well known cellist being booked for a concert there Sunday afternoon, October 8th. As usual Miss Farrar's program will be found unconventional and artistic. She is a wonderful musician, as well as a singer, an artist who does not follow threadbare paths of precedent, but is always quick to grasp that which is vital and interesting in the compositions of modern as well as classic composers.

Few American singers have had such a career on the stage, in the concert hall and in screen drama. From the beginning Miss Farrar has been avid of new artistic adventures. Triumphant in one field of her art, she looked about for new worlds to conquer. She always found them, and she never failed to impress the public, whatever she undertook. For these successes there is ample reason. First of all, everyone who travels or works with Miss Farrar knows that she spends more hours in the sheerest toil at her task than probably any other living artist. Her endurance is phenomenal. Her persistence and the clearness of her thinking when she has a definite object in view should be formulated in text books for young artists. There is no detail of her work neglected. She spends infinite thought not only on every phrase, every word of a text, but on her bearing on the stage or its arrangement—on everything which could possibly tend to make or mar an artistic presentation. Managers greet her with a sigh of relief, since she is a most sensible, level-headed and reliable prima donna; the least given to extravagance or temperamental nonsense; the most prone to do business "like a man." Men of affairs esteem her as musicians appreciate her intense seriousness and talent in her art.

MUNICIPAL ORGAN RECITAL

The second and final recital in this city of Warren D. Allen, organist of Stanford University, previous to his trans-continental tour, will take place at the Exposition Auditorium at 3 o'clock this Sunday afternoon. Allen pleased a large throng of music lovers last Sunday and his coming program promises to be even more interesting than the first. An attractive number will be Borodin's Sketch of the Steppes of Central Asia, arranged for the organ by Allen, and he will also play Part Five of The Pilgrim's Progress, from Ernest Austin's narrative tone poem in twelve parts, played in its entirety for the first time in America by the Stanford organist. Part Five tells of the pilgrim's journey to the Palace Beautiful.

Hother Wismer, upon invitation of Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, will be the violin soloist of the afternoon and, accompanied on the organ by Mr. Allen, he will play the Preludium and Allegro by Pugnani, arranged by Kreisler, and Mendelssohn's Violin Concerto. There is no admission fee for these recitals and no reserved seats and everybody is welcome. Here is the complete program:

Star Spangled Banner; Psalm XIX (first movement) (Marelli); Air from the Suite in D, (Bach), Minuet in C major from the "Jupiter" Symphony (Mozart), Ancient Phoenician Procession (R. S. Stoughton), Preludium and Allegro (Pugnani-Kreisler), Hother Wismer; Sketch of the Steppes of Central Asia (Borodin), (arranged for the organ by Warren D. Allen); Andante from the Violin Concerto (Mendelssohn), Hother Wismer; Ariel (after a reading of Shakespeare) (Bonnet), Deep River (Old Negro Spiritual), The Pilgrim's Progress, Part Five (Austin), (the Pilgrim's Journey to the Palace Beautiful).

OPENING OF MUSIC KINDERGARTEN

The musical kindergarten department of the Ada Clement Music School, 3435 Sacramento street, opened September 5th under Miss Blanche Kerner, graduate of the Chicago Columbia School of Music. The musical kindergarten is comparatively new in this country but is growing rapidly as the advantages gained by children in these classes are appreciated. In their games, stories

and songs the children learn the fundamental principles of rhythm, sight-singing, ear-training and notation. Folk dancing and Eurhythmics are included but in a simple form which does not tax the powers of the small child. In pleasant weather most of the work is done outdoors so the children have plenty of open-air exercise. The hours are from 10 to 12 a. m. five days in the week. The kindergarten is for children from four to six years of age. Children may enter at any time. The Ada Clement Music School is conveniently located in the center of the residential district. The building has been newly remodeled and redecorated and all the studios are large and sunny.

GRAND OPERA CLUB BEING ORGANIZED

The following announcement has been received by the Pacific Coast Musical Review recently, and we are pleased to reprint it herewith:

Antoine de Vally, the well-known opera singer and operatic director (Belgian Opera Company, London, England; the French Academy of Music in the United States, Canada and New York; the de Vally French Opera Company, New York), and Giulio Minetti, the able opera and symphony conductor, founder and director of the Minetti Orchestra, eighty members, a permanently established institution of San Francisco, Calif., are organizing a Grand Opera Club for the study of grand opera in English, French and Italian.

The purposes of the Grand Opera Club are to provide training in stage experience for California singers, and to give students of music an opportunity to learn opera routine under competent leadership with the great advantage of orchestra accompaniment. Our aim is to give vocal students the experience in stage methods indispensable to those who would like to make an operatic career, and we propose to give actual experience by staging operas from time to time.

Messrs. de Vally and Minetti appeal to advanced pupils to form a mixed chorus which will be limited to sixty voices, and a selection will be made for the casts of the principal roles. Stress will be laid on ensemble work and the modern repertoire will be exploited. The American singer's opportunities are, with minor exceptions, confined to the church choir or the concert stage. Excellent as such opportunities may be, they afford no dramatic training or experience. The absence of a local opera house, such as one finds in Europe, plus the vogue of the foreign star, leave nothing for our own talent.

San Francisco is big enough musically to support a permanent opera company, and eventually we hope to have a theatre where a winter season will be given, so let us prepare ourselves for any opportunity that may come in the near future. No individual instruction fee will be charged in the club. To cover incidental expenses, a small registration fee will be required. Members will be expected to furnish their own scores. The first rehearsal was held the evening of August 14th, and will be held weekly thereafter at 8 o'clock at the de Vally studio, 2201 Scott Street, San Francisco. Application for membership will be received: Minetti Studio, 3225 Clay Street, de Vally Studio, 2201 Scott Street.

Miss Leonora Burns and Miss Eunice T. Wheeler, employed in the central mail room of the Southern Pacific Company in San Francisco, have joined the ranks of successful western song writers. A waltz-ballad entitled Lilacs Bring Memories of You, words by Miss Burns and music by Miss Wheeler, has just been accepted by a prominent eastern music publishing house and the song will soon appear in local music stores. Miss Burns is the author of another song The Old Boogie Man, a lullaby recently published by a large New York music publishing concern.

In order that he may devote more time to his classes, Mr. Moore has resigned the post of organist of Temple Beth Israel where he has served for several years.

The demand for time in his classes began very early this year, and he is already working under a full schedule. During the absence of Mr. George McManus, our splendid San Francisco artist, many of his gifted students are studying with Mr. Moore.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

SINCERITY

When anything in the work of a singer is said to be done for effect, the statement is an expression of condemnation. Yet the aim of all art is to produce an effect. Artificiality and insincerity are the conditions which earn this condemnation. Effects brought about by a sincerity of expression based upon a clear conception of the thing to be expressed earns approval which is genuine, and the resultant applause will be sincere. The principle of sincerity is a much neglected force in the pursuit of other forms of art, but in singing its neglect amounts to a disbelief in its value, and until this principle is insisted upon, our singers do not stand a chance of realizing their ambition. It is not too much to say that the application of this principle will do much to solve all the common problems that confront the large mass of vocal students. As an example of the most common of these problems which disappear under its influence, I will mention the tremolo, singing off-key, and that forced condition which brings about the hard metallic ring in the voice; also the falsetto and the shout. The moral guidance is much more important to the student than the physical effort. In fact, the physical effort disappears under its influence. Some one has said that art conceals the effort, and the statement is worthy of careful consideration. The student who learns to use this influence as a controlling habit soon finds a tone that carries conviction and is capable of taking on emotional colorings which in themselves are the true mark of good singing.

I do not want to be understood as meaning that the voice is incapable of mental direction—on the contrary, the whole system of vocal culture should be mental, but without this moral influence, it never finds its best expression. How many young voices might have been saved from insignificance had the owners understood this influence.

As stated in the opening article of this series, sincerity is inseparably linked with vision and appreciation. Thus we see that the three sides of man's nature must be expressed in artistic singing, and the work of the student should be required to conform to the conditions demanded by these principles. We shall see that the exercise of these principles develops them, gives us power which in the aggregate we call personality; moreover, the work of the singer cannot be successful except insofar as these principles are understood and applied.

The real cause of stage-fright is a deep consciousness of incapacity in a large majority of cases. Certainly a teacher who professes to prepare singers for public work is not giving good measure if this phase of the student's preparation is not properly attended to. The moral fibre must be prepared to take the strain, and when the moral fibre is equal to its task, the physical will experience no difficulty. Moral laxity on the part of the teacher is sometimes the origin of a corresponding weakness in the student, and cannot produce effective song. The desire to display is so universal that it has been said to be natural, but if it is allowed to limit the vision and scope of the student—which it does in many cases—the development of artistic expression has reached its boundaries.

Young singers called upon for public work often find their voices will not stand the strain of daily performance. Now, it is not the fact that the physical strain is too great, but that the misdirection of the energies has so distorted the delicate organs responsible for voice that they are required to carry a heavy handicap which we call "strain." So many cases have come under the observation of the writer, that it led to an investigation covering more than a year, and the result points to the conclusion that all vocalists can improve their work if they will submit themselves to an analysis of their work and see just how far they apply these principles. A lengthy course of vocal lessons is not implied by such an analysis. Expert advice is advisable and will prove to be a great economy in time, energy and money.

Now, sincerity of expression, free from artificiality, insisted upon as a principle condition of practice, will not only enable him to avoid strains, but will open the way for him to come into a fuller understanding of his possibilities. "Putting it over," regardless of the way it "gets over," is wrong on at least three counts. It is artificial, it works positive damage to the voice, and it sets up a false standard which positively bars the way to artistic development. This latter statement may not be appreciated at a casual reading, but the development of power in any form calls for recognition of such power before it can be used in the natural way which is conducive to its development. At the present day there is much condemnation among thinkers of the practice of voice-placement; first, because it leads nowhere, and second, because it is likely to result in misconceptions of its purpose.

A course in vocal study which has for its object sincere and elegant expression will necessarily require that the physical adjustments be such that the expression can be free, and voice placement as practiced has led to many inhibitions. Audiences are quick to recognize the real thing, but cannot be expected to account for the conditions at the back of it. The student, however, is not giving himself a fair chance who does not investigate for himself.

This doctrine calls for quality in the study, and amongst a certain class of student, will meet with little enthusiasm. However, these articles are broadcasted in the hope that those who would know the truth will appreciate it when they see it. Present-day tendencies are towards machine-made production that gives quantity and speed. Art will have none of it—it cannot be hurried, and nature resists and destroys those who

insist upon crowding out truth. Individuality will always be at a premium, and while sincerity is not a guarantee of power, it is a necessary condition of power. The spontaneous expression used in everyday intercourse has the elements of this power, and it is the student's function to develop these elements as they exist. Particular usages, such as are used by some methods of voice-placement, if practiced enough, obscure the real purpose of vocal culture by eliminating the essential elements of the tone.

DORIA FERNANDA TO GIVE CONCERT

Unusual interest is being manifested by San Francisco music lovers and members of the social colony in the impending song recital which Doria Fernanda will give in the Colonial ballroom of the Hotel St. Francis on Tuesday evening, September 19th, under the direction of Alice Seckels. One recalls the name of Doria Fernanda with the very happiest of recollections, for there is scarcely a young artist who enjoys greater popularity or is held in higher esteem by local concert devotees than is Miss Fernanda. San Francisco is proud of this singer, and justly so, for she is a native of this city, whose invasion in foreign territory has not only won her success, but has proven the high standard of artists emanating from this section of the country.

Prior to Miss Fernanda's departure for the east several years ago, she was frequently heard in concert and Oratorio, and upon one occasion had the rare distinction of appearing as soloist with the San Francisco Symphony Orchestra. Since that time, Miss Fernanda has devoted herself entirely to the operatic stage, making her last appearance in this city as a valued member of the Scotti Grand Opera Company. She not only captivated her large audiences but earned for herself commendations from the musical critics which were glowing with enthusiastic praise.

The many friends and admirers of Miss Fernanda are anticipating this coming event with no small amount of pleasure. Her temperament and art are such that lend themselves to the requirements of a "Lieder Singer" with unusual facility. The possessor of a mezzo-soprano voice of magnificent texture and ample range and volume, she employs this organ with the artistry and discretion of a singer many years her senior, whose experiences upon the operatic and concert stage have been of longer duration.

The charm of Miss Fernanda's singing, however, does not confine itself merely to the loveliness of her voice, for through her high degree of musicianship and her extraordinary intellect, she is enabled to give her various songs interpretations which contain individuality and style. The program which Miss Fernanda is arranging for this recital consists of works of the most diverse moods, works that will reveal her warm and luscious tones to the greatest advantage and exhibit her ripened art in the zenith of perfection.

BID CHAMBER MUSIC SOCIETY AU REVOIR

As the Pacific Limited pulled out of the Oakland station on Thursday afternoon, August 31, it carried among its passengers Elias Hecht, Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner, the distinguished artists of the Chamber Music Society of San Francisco. Dozens of friends of the various members of the organization were at the station to bid them farewell and wish them good luck on their journey east, where they have been sent for to give a series of chamber music concerts. The Chamber Music Society of San Francisco is representing San Francisco's musical and artistic standing in the large eastern cities alongside of their best and several European ensemble organizations. The members of the Chamber Music Society left here with the gratification of our entire community which recognizes and is justly proud of the high artistic ability and splendid personalities of these artists.

The first stop that these musicians will make will be in Colorado Springs where they intend remaining about ten days. This is the home city of Louis Persinger, musical director of the organization. For once a "Prophet has honor in his own country," and they are so proud of Mr. Persinger's artistic achievements that they have thrown open the doors of Colorado Springs and Denver to the entire ensemble. During their stay there Mr. Persinger will appear in a violin recital and the rest of the time will be devoted to the preparation of their programs for the coming eastern and western season. Most of the preliminary work has been done during the summer months at Mr. Persinger's home in Mill Valley.

THE SECKELS' MATINEES

The popular Florence Macbeth will inaugurate the third season of the Alice Seckels' Matinee Musicales in the ballroom of the St. Francis Hotel this winter. Miss Macbeth, who is a great favorite throughout this country and is one of the leading coloratura sopranos of the Chicago Opera Company will sing on Monday afternoon, October 22nd. The Seckels' matinees are held on Monday afternoons starting at three o'clock, and following Miss Macbeth's recital, the artists engaged for the series and the dates on which they will appear as follow: November 13th—Mona Gondre, famous French diva, in conjunction with Elise Sorrelle, harpist; December 4th—Emil Telmányi, Hungarian violinist; January 29th—Hulda Lashanska, one of the most famous recital sopranos in the world today; February 26th—Florence Easton, one of the Metropolitan's leading sopranos, and April 23rd—Gulomar Novaes, the Brazilian pianist. Advance subscriptions to the Alice Seckels' series insure capacity audiences for each of the superb events.

MORE SYMPHONY CONCERTS THIS SEASON

The coming season of the San Francisco Symphony Orchestra, which opens October 20 in the new Schubert-Curran Theatre under the direction of Alfred Hertz, will include more concerts than in any previous season, in fact more requests for concerts have been received than can possibly be granted. In addition to the regular series of thirty-four concerts, it is planned to give a series of ten concerts in Oakland at the Auditorium Opera House through arrangements with Miss Zannette W. Potter, the Oakland concert manager, who will also present the orchestra in two or three afternoon concerts for children. Arrangements have also been made for at least four concerts in Berkeley at Harmon Gymnasium and bookings are now being made for appearances in San Jose and Palo Alto.

From this it can be seen that the appreciation of the Symphony Orchestra is not confined to San Francisco, but that it is regarded as a great educational and cultural asset to the entire bay region. For the San Francisco series of concerts the sale of season tickets is now in progress at the offices of the Musical Association in the Phelan Building, and judging from the rate at which requests for reservations are coming in, a record-breaking season will result.

AN APPEAL FOR PAY FOR MUSICIANS

J. Virginia Bornstein, the Atlantic City correspondent of the Musical Courier, recently sent the following letter to the editor of one of the Atlantic City daily papers, which was printed in part as follows:

Editor of Gazette-Review:

An appeal is ever made for musicians to give their services free for the cause of charity. Every one knows the kind-heartedness and generosity of musicians and vocalists in responding to appeals for their charity, and also that in some cases these are acceded to for purposes of free advertisement. On this latter account many people do not hesitate to commandeer the services of lesser known artists. This is perfectly right as far as it goes, but why should musicians or vocalists whose services have a recognized price be expected to give their services free when they have an admittedly enhanced value? In war time this class of musical service was another matter. It was gladly given for patriotic reasons and for love of the boys who had sacrificed themselves.

The price of every other service has advanced, and if a useful value be added to the aesthetic side of music it is an assured fact that it should command its price accordingly. Does the public consider the years of sacrifice the artists devote to achieve their special field?

Then why should the artist not be recompensed for services? Of course we have very many so-called musicians and vocalists who feel well paid with "I thank you" for their services. If this branch of art is lightly undertaken the chances of getting beneficial music are lessened and the musical profession is again cheapened. A proper co-operation would encourage artists to receive a recognized price for their services.—Musical Courier, August 24.

Eugene Rabbas, well known character analyst, will be presented in a series of lectures, beginning September 29th, at Sorosis Hall, 536 Sutter street, under the direction of Madame Vought. The lecture is complimentary and a large gathering is expected. A special musical program will be given at each weekly meeting on Friday night and Madame Vought announces that all artists appearing on these programs are to receive remuneration for their services. Among those who have been engaged are Irene Muessdorffer, Gladys Giuaca, Mme. Jeanette Whittaker and Erwin V. Holton. Others to be announced later.

Madame Jeanette Bailey Whittaker, soprano of Boston has joined the ranks of the musicians on the coast and intends to make San Francisco her headquarters for her musical activities. She has appeared professionally with the Boston Symphony Orchestra and on Keith's circuit and has always been warmly received. She organized the Verdi mixed quartette of Boston and was the directress until coming to the coast. Mme. Whittaker was recently the soloist for the KDN radio station at the Fairmont Hotel and was warmly congratulated on the splendid program she gave by many of the thousands who "listened in." Her voice carries particularly fine over other wave. She was accompanied by her daughter, Irene Whittaker. Madame Whittaker finds the California audiences highly responsive and appreciative of the best music and she considers the large orchestras which she has heard here, the best in the country.

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I have delivered my message to several hundred old friends and new friends and the sincere warmth of their congratulation has been a joy to me.

There IS something better than just dollars in business. I would like to meet you my friends of the profession any time and always.

Gratefully for the advancement of music,

A handwritten signature in cursive script, reading "Leon H. Lang". The signature is written in dark ink and is positioned above a horizontal line.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Los Angeles, Sept. 2, 1922—Conductors of marked gift and California poems of heart-appeal are not discovered often. Hence the open-air concert at the Bowl on Sunday, August 27th, when Ilya Bronson revealed himself a musical director of pronounced faculties. Carrie Jacobs Bond offering her latest song-poem, *Looking Homeward*, proved a red-letter day in musical history of this city.

Ilya Bronson, widely-known as the solo-cellist of the Philharmonic Orchestra, because of his strong musicianship, possesses many of the potential qualities that make for distinguished conductorship. To say that he has "the scores in his head instead of his head in the scores," would be the least of acknowledgments one could pay him. Yet his command of the instrumental detail in the Weber Freischütz overture, allegretto from the eighth symphony by Beethoven, Night in Lisbon of Saint-Saens, Grainger's *Holly on the Shore*, Pomp and Circumstance, March by Elgar and particularly in the symphonic poem, *Romeo and Juliet* by Tchaikowsky was impressive, in spite of minor shortcomings as to precision, bound to occur during a baton-debut preceded by only one rehearsal.

Bronson's readings bore the mark of an analytical as also poetic mind that does express itself significantly through the medium of the "stick." Routine will bring greater directorial freedom, though in the latter part of the program, specially in the Tchaikowsky work, Bronson to a wide measure produced minute detail of shading and phrasing of genuine appeal. His Beethoven interpretation, too, was characteristically nuanced. In spite of an amount of over-reserve in gestures psychologically explainable, this being his conductorial debut, Bronson radiated musical warmth and dynamic force, meeting with cordial response from orchestra and public.

Alfred Kastner, solo harpist of the orchestra, also was given special opportunity to manifest his art, in a group of numbers for harp alone. Circumstances prevented me from listening to Mr. Kastner's solos which must have been performed with his usual elegance, to judge from the applause. Carrie Jacobs Bond, the beloved song-writer, was greeted with stormy enthusiasm. Her experiences abroad were the subject of a little chat which came to be something of a little lay-sermon on Hollywood, which her audience liked greatly.

Mrs. Bond has the happy faculty of incorporating in her impromptu chats a message which causes people to think and to reflect upon the nature of public affairs. This lovable song-writer, during a life full of struggle and success, has acquired a capacity for telling the truth with charming frankness. As a surprise gift to her audience Mrs. Bond followed several of her best-known songs with her latest song-poem, written this last spring at Malvern, the Switzerland of Great Britain. The melody of the new song has the charming folk-wise quality most of Mrs. Bond's songs have. It is a bit of musing full of the longing for her California homeland, that came to her as she stood on one of the lovely hills overlooking the renowned English lake. The poem of the song, published here by special permission, reads:

LOOKING HOMEWARD
Copyright Carrie Jacobs Bond, 1922

The Blue-bells and the buttercups are blossoming on the lea,
But poppyfields and lupin hills are what I miss today,
The chestnut trees are white with bloom for miles along the way
But 'cacia trees with tops of gold are what I miss today
The thrushes are gaily singing in a lovely cyprus tree,
But, oh, I wish a mocking bird would come and sing to me.

I'm lonely, and my heart is sad,
No longer would I roam,
I am longing for my children,
And I am homesick for my home,
I want to see the friends I love,
The folks who understand,
Be in a world a little new, near
miles of untouched land,
Close to the desert of my soul,
where strangeness never jars,
In blessed California, 'neath the
flag of stripes and stars.

It was truly a Bowl full of glorious music Alfred Hertz gave us during the past week. Attendances have been increasing, passing even the ten thousand mark, and unprecedented record as to popularity and financial success. Similarly the attitude of the public toward Maestro Hertz and his artists has been stirring. The seed sown by W. A. Clark, Jr., in founding the Philharmonic Orchestra and, brought to a wonderful summer harvest this year by Mrs. J. J. Carter, prime factor in establishing the open-air concert season, have and will also in the future prove an invaluable sustaining medium for our art-life, not only musical but in general. Los Angeles has won the musical race, gained over New York City which can afford only a six weeks' season at the Stadium, and then only through the aid of a financial "angel," Ad-If Lewishohn, while this city will have a ten weeks' season.

Friday evening reminded us again of the seemingly inexhaustible faculty Mr. Hertz possesses and with which he seems to make us hear more in old favorites than we were able to discern for along while. The overture *Merry Wives of Windsor*, by Nicolai, simple

as the work is, attained a new, gracefully humorous virility, that was delightful. To mention but one more orchestral work of that evening, the *Dance Macabre*, by Saint-Saens. Musical realism was carried here to a degree of descriptiveness, yet with a super-amount of refinement in shading, that the work literally cast a spell on the audience. It was a piece of Whistlerian tone painting, "gray in gray," yet with all the prismatic overtones of aconitic effects. Concertmaster Svedrofsky rendered the solo tellingly.

Wagner and Tchaikowsky formed the subject for another evening of unalloyed joy with Mr. Hertz directing. More so than during any other evening we re-entered the magic wealth of Wagnerian scores. Thematic detail silhouetted against the orchestral background instrumental solos of smaller dimensions became plastic to an ideal degree, specially during the finale to Wagner's *Rhinogold*. This selection particularly grew to be a tonal feast as one may safely assert, Los Angeles has never before been privileged to hear. The horns especially did notable work.

That secret of Mr. Hertz' art may be explained in part by quoting Wagner from memory. Wagner in one of his essays, I believe, the one "On Conducting" says about this: "The conductor must at all times bear in mind the song or singing quality in the melos (the melodic material) of a composition." Hence the orchestra at the Bowl seems to pour itself out under the Hertz baton in heart-pulsating song through the medium of instruments. They play as if they would burst into song, because something from within impels them to do so. Again thanks to Alfred Hertz, genius of the baton.

Again we listened to a conception of Sibelius' tone poem *Finlandia*, more epic in style, perhaps, than the usual dramatizations. Hertz takes it broader, slower, than it is played mostly. In a measure it gains in pathos, becomes more reminiscent, perchance, of the primeval legends and gigantic struggles Finland, the country and the folk fought with elements of nature. Hertz' version has something of the dynamic breadth and the soliloquizing plaintiveness the Scandinavian sagas breathe when they do not dwell on the "beef-eating and beer-drinking warriors" celebrating a victory. There is something of the threateningly superhuman in the Hertz' conception of the Finnish work. Bach-Mahler's *Rondo* and *Badinerie*, followed by the *Air* is, as may be expected, a graceful work, played with due concern for style. Leonardo de Lorenzo, flutist, showed typically fitting technique in the first movement. The *Air* does not gain in arrangement for orchestra, and demands ultra-perfection of phrasing, which is unobtainable with the brief rehearsal time available. The *Leonor* overture No. 3 by Beethoven was a welcome repetition. But of all selections we were most glad to hear the *Allegretto* from the third symphony of Brahms.

Hertz is no seeker of climaxes, not obviously in any case. Yes, he builds climaxes, but as a result of the inherent growth of the phrasing, of the gradually, or rather organically rising of the musical flux within the entire work. To put it paradoxically, as he retards, so he progresses, as in his reading of the opening Prelude to Wagner's *Lohengrin*. So also he treats his Brahms. The time is passing when people refuse to come to a concert when Brahms is to be played, for this composer, wrongly represented as a formalist, academician, is finding more exponents who realize that his exquisite mastery of form and thematic continuity are a means of expression, not the end. Hertz introduced Brahms the romantic, with a delicacy and refinement so lovable that it appealed strongly. The musical "fade-out" was one of the most delightful bits of tonal art experienced at the concert season.

Richard Bahlig, soloist in the Schumann piano concerto, has hardly been in a happier mood. I think it was his most artistic appearance as soloist with orchestra. He has not played with such forcefulness of phrasing and, depth and warmth of tone since he



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rendered the piano part in the Franck quintet with the Noack ensemble. As to interpretation he is widely and, evidently, fondly aware of Schumann's poetry. Technically, too, it was an outstanding event in pianistic annals here.

Dvorak's New World symphony was heard in its entirety at the Bowl. The reading of Mr. Hertz differs probably more in a potential way than through actual sweeping differences of reading. An in other instances, the declamation of his phrasing vibrates with life, with intense life. One cannot expect from an out-door performance such minute shadings as can be produced in an auditorium, and that is to my mind the only aspect in which the present performance differed. And then there is the general limitation of rehearsal time. Claire Forbes Crane played the first movement of the Tschai-kowsky piano concerto. She is a virile player, too, virile, perhaps, as her tones often sound blunt. One must make allowance for that, as the orchestral accompaniment was heavy at times. Even so, Mrs. Crane tends toward over-playing. There is brilliancy and temperament in Mrs. Crane's music-making.

Vincent Jones, gifted Los Angeles composer, who returned recently from Europe, has been reappointed head of the harmony department at the University of California. Mr. Jones achieved his first public success when Carolyn Alchin, nationally known authority on musical harmony, suggested him as her successor at the College of Music, a position Mr. Jones has occupied with growing success.

In order to gain a broader view of matters musical and artistic in general, Mr. Jones applied for one year's leave of absence last summer. He left about a year ago for New York City where he spent the winter, studying voice with Yeatman Griffith, counterpoint and fugue with Percy Goetschius. At the same time he attended lectures at Columbia University to prepare himself for his European trip, which came between March and August.

"Probably the most conspicuous event of last season in New York City, and old-timers claim that it was the most brilliant one, was the visit of Richard Strauss, the composer-conductor." Victor Jones declared in his thoughtful way, trying to single out the "headlights" from a multiple mass of impressions.

"You ask me to describe why Strauss created such an impression as a conductor?" Mr. Jones continued. "In short, Strauss generates an immense dynamic force, yet without any apparent effort whatever. He conducts quietly, very unassumingly. He possesses the real magic of the baton.

"Rather interesting because of actual artistic worth of the event was the Moszkowsky Benefit Recital when 14 pianists played in unison. Even their unison trills sounded well. Damrosch conducted, standing among the 14 concert grands, but as he himself said in fun, the scene looked more in need of a traffic-policeman than of a conductor.

"Jeritza, the new Metropolitan soprano and successor to Farrar? No, she has not been overrated. She has a marvelous voice, emotionally compelling. As a singer she is not constantly perfect, but she has the most remarkable voice New York has heard in many a year. She and Chaliapine were the two dominating personalities at the "Met" this season. Why is her voice remarkable? Oh, because it has power and beauty as well. Yes, she surpasses Farrar."

Merely by turn of conversation we arrived in Europe. "Europe is literally opera-mad. I have heard opera in France, Belgium, Holland, Germany, Italy, England.



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"I heard Mascagni direct his own 'Iris' and 'Il Piccolo Marat' at the Constanza theatre in Rome. He is incredibly popular among his own people. He is a good, perhaps even a forceful conductor, but his 'Piccolo Marat' is a disappointing work. It cannot even compare with his 'Iris.' Why? It strikes me as lacking in melodic invention. It sounds like an unsuccessful attempt to enter modernism. Of course, I heard the work only once."

"In Paris I heard or rather saw Stravinsky's ballets. The 'Sacre du Printemps,' I still think, is too extreme. His 'Petrouchka' ballet is a dazzling riot of tone colors, rhythmically, wonderfully virile and immensely clever as to orchestration. The comic element of the pantomime is pleasing. His one-act comic opera 'Mavra' is fascinating. It is, in a measure, a satire of the old-fashioned Italian coloratura opera. Stravinsky writes the most amazing coloratura arias, based on typical Russian intervals and modern harmonization. On the whole this opus is less modern than his other works, but I do not think that it represents a turn in the road of harmonic development as far as Stravinsky is concerned. In all likelihood it is only a whim on his part to write comparatively simply. By the way, there are some slight reminiscences from the 'Coq d'Or' in it. But he is one of the great composers of today, no doubt."

Asked whether he had composed much lately, Mr. Jones, as usual in his reticent way, "let down the curtain."

"Oh, just a Prelude and Fugue in D for piano. Pauline Farquhar played it at one of the university concerts recently. By the way, she plays very well. I have some sketches, but I went abroad rather to collect material for my lectures on history of music. That is why I visited practically every important picture gallery in Europe to make comparative studies. Yes, there is also a trio for violin, cello and piano. I have just completed the first movement. I saw too much, to find poise for my own work. However, I am in no hurry. If it is good it will come," Jones laughed, reaching for his hat.

Music folk of the city will gather Wednesday night at the Gamut Club to pay honor to one of the most noted women in musical circles in the nation, Mrs. Theodore Thomas, founder of the National Federation of Music
(Continued on Page 10, Column 1)

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L. E. BEHYMER SEASON

(Continued from Page 1, Column 2)
will be favored with an opera season by the Chicago Company in the Spring. The Company, now under the guidance of Samuel Insull and his business manager, Clark A. Shaw, are scheduled for six weeks in Boston and this engagement will probably substitute for their Western tour.



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Theatre Tomorrow (Sunday) Morn-
ing, September 10th

"The Tony Sarg Marionettes in two new shows will return in the spring, and in January the world-famous prize-winning Irish Band from Toronto, Canada, will come to the West. This organization has never toured before and it is by special permission of the Canadian Government that they are allowed to

spend two or three months in this country next season.

"There will be no dearth of names in the list of artists next year. In addition to those already mentioned the season will be distinguished by the appearance of Isadora Duncan, perhaps the most famous impressionistic dancer in the world today, who is bringing with her twenty-two little French dancing geniuses from her school at Bellevue, ranging in age from ten to seventeen years.

"In the prolific list of artists which we announce are the following sopranos: Florence Easton of the Metropolitan Opera Company; the popular Florence Macbeth; Hulda Lashanska, said to be one of the most fascinating concert artists on the stage today; the beautiful May Peterson; Lenora Sparkes, of the Metropolitan Opera Company; Geraldine Farrar, the well beloved soprano from the Metropolitan; among the contraltos are Marguerite D'Alvarez, the Peruvian beauty; Carolina Lazzari, well-known here, and last but not least, Mme. Calve. The violinists will include: Elman, Froscha Seidl, Emil Telmányi, Jacques Thibaud and Efrém Zimbalist. The pianists: Alfred Cortot, Josef Hofmann, Guy Maier and Lee Patterson, the famous duetists, Benno Moiseiwitsch, Mana Zucca, Guiomar Novaes, Elly Ney, a concert by Serge Rachmaninoff, the well-known composer-pianist and Artur Schnabel, the new Russian pianist. Tenors will include Charles Hackett, Edward Johnson, Lucien Muratore and Theo. Karle. Baritones: Chaliapine, Louis Graveure, Royal Dalmno, Giacomo Rimini. The Flonzaley Quartet will also be here, and a novelty will be Mona Gondre, disense, and Elise Sorelle, harpist in joint programs, with the Ukrainian Chorus, a distinguished organization of singers giving their national songs and dances in national costume, coming in the middle of the winter.

(Continued from Page 1, Column 1)
fairs, it has no say regarding the choice of its favorite leaders in the case of musical enterprises. And so we believe that anyone with the right spirit of leadership and the enthusiasm which such work demands, like Mrs. J. J. Carter of Hollywood, can arouse the musical public to its responsibility to itself, to its pride in musical expertness, to the attainments of his hopes and aspirations.

LOS ANGELES LETTER

(Continued from Page 9, Column 2)

Clubs, and widow of the great conductor. Coincidentally, the Gamut Club will inaugurate its 1922-23 season with a program which gives promise of eclipsing anything of the kind this organization has undertaken in years. The evening's events will be under the direction of Roy Dodd, who has been at the helm of the club since the illness of Manager C. B. McCollum, and of Charles C. Draa, club director. One of the most notable appearances scheduled is that of the Zoellner Quartet, exponents of chamber music, who have gained recognition throughout the country. Others on the tentative schedule include Boris Dunev, pianist and composer; Jerome L'hl, baritone of the Chicago Grand Opera Company; Estelle Heardt Dreyfus, contralto, and Frieda Peycke, popular pianist, composer and entertainer.

John Smallman will leave Boston for Los Angeles September 4, and will arrive here about the 12th, stopping en route in San Francisco, where he will be the soloist at the California Theatre, September 10. He will open his studio the 15th. Before leaving for the West Mr. Smallman will take a week's fishing trip in the Maine woods. It will be his first vacation, as he has studied both in New York, where he coached with Frank La Forge, and in Boston, where he was under the great conductor Mollenhauer, for the past six weeks. In New York Mr. Smallman appeared at a musical given in his honor by La Forge, and created a genuine sensation with his singing. He also made a record of "Tes Yeux" in French. Mr. Smallman has had copies made and will bring several with him. Interest centers in the announcement that Mr. Smallman will give a recital in Los Angeles the latter part of October, in which he will use some of his new repertoire, featuring especially groups of unusual Mexican folk songs, which have just been arranged by La Forge. He will sing them in Spanish.

Sascha Jacobinoff, another violin soloist appearing at the Bowl programs, was heard in the most difficult of all concertos, excepting perhaps, that by Max Roger which is more like a symphony with an important violin obligato, is a player of formidable technique and virile musicianship. His tone is of the singing, limpid kind, but one can hardly describe it definitely as atmospheric conditions interfered with the best this artist undoubtedly could have given in that regard. Nevertheless he found an enthusiastic audience.

Two soloists at the Hollywood Bowl who earned conspicuous success are Calmon Luboviski, violinist, and Mme. Cornelia Rider Possart, pianiste. Mme. Possart endowed her performance of the somewhat stale D minor Concerto by Rubinstein with an amount of mu-

sical virility and interpretative force that one really enjoyed hearing it again. It is astonishing, indeed, to find Mme. Possart always "rising to the occasion," although she does not play as often as one would wish to hear her. Incidentally, she excels in a quality of tone-production which was all the more pleasing, as this instrument is hardly suited acoustically for open-air performances. That Mme. Possart possesses that kind of technic which does not need "tuning up" was brilliantly shown, when she literally at the seventh hour consented to fill a vacancy caused by indisposition of the soloist. Thus we had occasion to admire her a second time, and greatly admire her we did, for her unexpected appearance again revealed her as a splendidly equipped player who unites technic, freedom of expression and musical poise.

Calmon Luboviski is the other soloist I had reference to, and undoubtedly he made the strongest impression any violin soloist has made during this concert series. That he chose the much-played Bruch G minor concerto was interesting, for it only served to evince his artistry in reminding us how beautiful this work is. Mr. Luboviski released the classic life of this work through an eloquence of phrasing and shading which made his performance a rare enjoyment. He is one of the very few violinists to whom technic is just a means to the end. Surprising at the same time was a certain deficiency of intonation, returning, however, in more or less the same phrases, so that one may assume that it was caused by extraneous reasons, specially we never before observed such a shortcoming in Mr. Luboviski's art. After all, his renditions have a depth of appeal, an unusual musical authoritativeness, which compensated fully for that evening's defects. Apropos, the accompaniment under Mr. Hertz, musically eloquent as it was, was at times too heavy.

Richard Buhlig, prominent pianist and pedagogue, who a few days ago won a remarkable success while playing the Schumann A minor concerto under Alfred Hertz at Hollywood Bowl, announces another master class for pianists. Mr. Buhlig has held several of these courses with continued and marked success. The classes have proven a decided stimulus to pianists here, both students and professional. As during the previous sessions the class will be occupied with the principle works of the piano literature from the viewpoint of interpretation, style and technic. Participation in the sessions is limited this time to six players. As the class will meet on ten Tuesday afternoons, beginning October 10th, from 2 till 5 o'clock, each active member will receive one hour's instruction every two weeks. Players and auditors may attend all sessions during the full duration, as all the work during the session will be done in the class. The classes will be held at 912 West Twentieth street, Los Angeles, but

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Non-playing listeners will also be admitted to the class.

The choice of works to be played will rest with the players, but announcement will be made at each class of the works to be studied at the next session.

Terms for the Course: \$75 for a player; \$35 for a listener.

Application to be made to the office of L. E. Behymer, 705 Auditorium Building or to Mr. Richard Buhlig, 866 Echo Park Avenue, Los Angeles.

inquiries should be directed to Manager L. E. Behymer or Mr. Buhlig. The curriculum will be decided by the members of the class, the active players being invited to select the works they wish to study.

At the California Theatre—Carli Elinor is using Victor Herbert's well-known operetta, Mlle. Modiste, and an arrangement of several other well-known and popular selections for an opening number at the California Theatre this week. Among all of Herbert's light operas Mlle. Modiste has ever been a favorite because of its brilliant and melodious score. William Hamilton, trumpet soloist for the week, is afforded every opportunity in The Carnival of Venice by Herbert Clarke to display his genius. This old Italian melody is a favorite all over the world. Many talented composers have written variations and fantasies upon it. A jazz arrangement of Virginia Blues, the Dancing Fool and You Won't Be Sorry, by Carli Elinor, featuring the cornet, is a very acceptable closing number.

MADAME VOUGHT AT CALIFORNIA THEATRE

Madame Stella Raymond-Vought made her initial appearance to a San Francisco audience as a coloratura soprano, at the California Theatre Sunday morning. Her first number, the Shadow Song from "Dinorah" accompanied by Severi's augmented orchestra, was rendered in a most delightful style, second to none who have been heard at the California Theatre. Her interpretation was one of understanding and her cadenzas and trills were rendered in a most artistic and delightful manner. Her second song was "Lo, Hear the Gentle Lark," by Bishop, in which she was ably sustained by the flutist of the orchestra. It was impossible at times to distinguish the voice from the flute, so clear and flawless were the singers' notes.

Regarding the singers' appearance, the San Francisco Bulletin said:

"As an artist of real ability, Mme. Vought is classed among the best of her type yet offered at these morning recitals. She sang the 'Shadow Song' from 'Dinorah' by Meyerbeer."

Quoting the San Francisco Call:

"Madame Stella Vought, the popular coloratura soprano, was the soloist at the California Theatre's concert yesterday morning. Mme. Vought sang the 'Shadow Song' from Dinorah by Meyerbeer and her interpretation of the cadenza was a piece of vocal artistry."

ANNUAL CONCERT

The annual concert for the benefit of the Scholarship Fund of the Ada Clemeut Music School will be given in the ballroom of the St. Francis Friday evening, October 27th.

CHRISTIAN HOLTUM'S RECITAL

Talented San Francisco Basso Receives Cordial Welcome by Large Audience at St. Francis Colonial Ballroom

By ALFRED METZGER

Christian Holtum made his debut before the San Francisco musical public at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, August 30th. A large audience had assembled among whom could be detected some of the city's most prominent professional and amateur element. Mr. Holtum's strength of artistic qualifications could be noted in his intelligent mode of expression and in his delightfully clear diction. These are two characteristics which, as far as the writer is concerned, appeal to him more than the mere possession of a voice of vibrancy and beauty. We thoroughly enjoyed listening to Mr. Holtum's interpretation of the two arias from Mozart's Magic Flute and Verdi's aria from Ernani.

It is so seldom that we are enabled to clearly understand the words of any song or aria at a local concert, or that we are confronted with the pleasing realization that the vocal artist has thoroughly comprehended the inner meaning of a work he presents that Mr. Holtum's intelligence in this regard proved a very pleasant oasis in a very big desert. And for this alone recognition is surely due him. Regarding his voice production, however, there remains much to be learned, and Mr. Holtum has told us he is not by any means through studying. Somehow none of his teachers has as yet succeeded to free his voice from throaty compression. When hearing the beautiful, resonant and free tones of his lowest position, one can not help deplore the pinched character of his middle and high tones. Now, we want to show our interest in this vocal artist by giving him some sincere advice, and suggesting to him that he should find a teacher who brings his voice forward in the higher position as well as in the lowest. If that can be accomplished Mr. Holtum will unquestionably rank among the best American bassos.

Hother Wismer proved a most delightful assisting artist and he played the Sinding Suite with splendid taste and judgment. We have not heard Mr. Wismer to such excellent advantage for a long time. His tone was smooth and flexible and his technique absolutely devoid of notable discrepancies. He surely was in fine mood and has raised our already high regard for his sincere musicianship to even greater dimensions.

Elsie Cook Hughes revealed herself as a pianist of the rarest artistic faculties. Indeed, we do not believe that our musical public realizes the distinction of Mrs. Hughes artistic pre-eminence. She is a musical intellectual force of the highest attainments. She plays with the depth and understanding of the born artist. She possesses the rare qualifications for the highest expressions of musical thought. Indeed, we do not see why Mrs. Hughes should not be honored with a request to appear as soloist with the San Francisco Symphony Orchestra during the forthcoming season. Hers is one of the cases where residence in this city should not result in ostracization from the highest musical opportunities.

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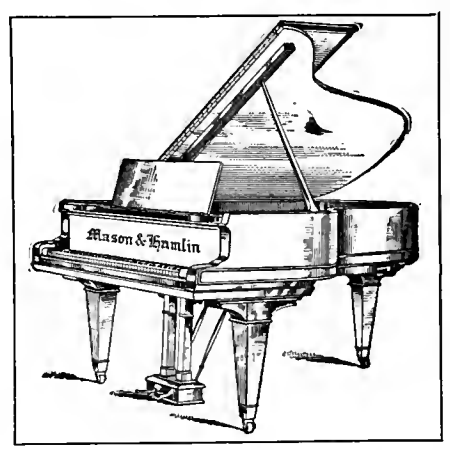
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VOL. XLII. No. 25

SAN FRANCISCO, SATURDAY, SEPTEMBER 16, 1922.

PRICE 10 CENTS

MUSICAL REVIEW FINDS ORATORIO LEADER

Frederick Brueschweiler, Distinguished Swiss Composer and Conductor of Both Orchestral and Choral Music, Visiting His Daughter in Oakland Who Declares Himself Willing to Remain in San Francisco in Case This Paper Succeeds in Organizing a Bona Fide Oratorio Society.

BY ALFRED METZGER

In our issue of September 2d we declared our intention to assist in the organization of a bona fide oratorio society of the highest artistic standing. We expressed our firm conviction that somewhere in and about San Francisco there must reside a musician of sufficient artistic qualifications and experience to command the respect of the community as well as of the vocal teachers and students. We already knew of such a man, and his greatness of spirit may be gathered from the fact that when we approached him on the subject of this oratorio society he said that while he were perfectly willing to assume the responsibility of leadership, at the same time he had the cause of choral music so deeply at heart that he would not only be willing to stand aside when a musical personality of international reputation and artistic merit can be found, but that he would gladly lend all his aid toward the success of the enterprise whenever such a musician can be had. The following letter from Martin I. Merle informed us of the presence of the right man in this vicinity:

University of Santa Clara
Santa Clara, Calif.
September 6th, 1922.

Mr. Alfred Metzger,
Pacific Coast Musical Review,
San Francisco, California.

Dear Mr. Metzger:

I have just this minute finished reading your very interesting editorial on "Why Not an Oratorio Society?" in the issue of the Musical Review under date of September 2d.

You ask the question: "Where is the man to handle the job?" and the purpose of my letter is to acquaint you with the fact that Mr. Frederick Brueschweiler, the well known composer and conductor of both orchestral and choral music is at present visiting his daughter in Oakland, and this artist is considering settling in California, preferably San Francisco, if the opportunity to do so offers itself. I can think of no other man more fitted for the organization and development of such a society as you suggest than Mr. Brueschweiler.

As you probably know, he was born in Schiers, Switzerland, and obtained his education in the universities of Basel and Marburg. His musical education he owes to the excellent theorists, Doctors Bagge and Loew, and to the pianist, Kern, a pupil of Liszt and Henselt. In 1905 he went to Professor Ludwig Thuille in Munich, with whom he reviewed the disciplines of counterpoint and perfected himself in the higher branches of the technique of musical composition. From Professor Thuille he received unbounded encouragement and remarkable recommendations, one letter from the eminent artist speaking in the highest terms of Dr. Brueschweiler's accomplishments.

In Moscow, the great center of Russian art, he was conductor of the choruses of the Imperial Philharmonic Conservatory, a body of 250 trained singers; of the exclusive Liedertafel, a chorus of 110 male voices; the Oratorio Society of 200 voices; the Moskovskij Musikalmij Krujeok, operating under an Imperially signed charter, maintaining a choral body of 175 voices and a symphony orchestra of 70 musicians. At some of his concerts he had under his baton the united forces of these societies and the full orchestra of the Imperial Opera House. In 1903 he was invited to Petrograd to participate in his own cantata, The Consecration of Song. Several years before, this same work was given a magnificent rendition by a chorus of 3,000 voices in Berne, Switzer-

land, on the occasion of the Swiss National Musical Festival.

In this country Dr. Brueschweiler conducted the great Charleston Musical Festival, including the Damrosch and Russian Symphony orchestras. This was in 1909.

He has written many choral, orchestral, chamber music and solo compositions. Among his most noted works, published by Schirmer, is a Fugue, for string

may be lost to San Francisco if nothing to interest him develops. I feel reasonably sure that your recent suggestion for an Oratorio Society would more than appeal to him and I hope you will not fail to meet him, if you have not already done so. He was brought to my attention by the Sisters of Notre Dame College, in San Jose, and by Rev. Arthur V. Coghlan, S. J., of the University of Santa Clara. You will not be disappointed in meeting him.

Very truly yours,

MARTIN I. MERLE.

In addition to the above letter from the well known author of the Santa Clara Passion Play, we received the following letter from Rev. Arthur Coghlan, S. J., of the University of Santa Clara:

Sept. 6, 1922.

Dear Mr. Metzger:

The man fitted in every way for your Oratorio Society has just arrived in San

Francisco. His musical education he owes to the excellent theorists Drs. Bagge and Loew, and to the pianist Kern, a pupil of Liszt and Henselt. In 1905 Mr. Brueschweiler went to Munich to Professor Ludwig Thuille, who occupied the foremost place among the master teachers of all Europe. In a letter of commendation Prof. Thuille says:

Munich, April, 1906.

When Mr. F. Brueschweiler came to me a year ago to review with me the disciplines of counterpoint and perfect himself in the higher branches of the technique of musical composition I at once recognized him to be an already accomplished musician firmly grounded in everything pertaining to a thorough, scientific equipment, backed up by practical experience, such as only long and successful active work before the public can give. Following my advice, he submitted himself to a course of private studies which I had laid out for him. From a whole year's constant intercourse and close observation, I can honestly say that, both as an artist and personally speaking, I consider him eminently qualified to do justice to the requirements of any position that may be entrusted to him. Abundant practical experience and thoroughly scholarly attainments, coupled to a highly artistic conception of his chosen profession, stamp him as an exceedingly harmonious and sympathetic personality. I think I can vouch for Mr. Brueschweiler with the full consent of my artistic conviction, and am willing to back him up whenever he shall want me to do so, feeling fully confident that he will justify my indorsement of him in any situation he may be called upon to fill.

LUDWIG THUILLE,
Royal Professor.

Frederick Brueschweiler is a native of Switzerland, and obtained his musical education in the universities of Basel and Marburg. His musical education he owes to Thuille, Bagge, Loew, and Kern, a pupil of Liszt.

In Moscow, the center of Russian art, he was conductor of the following musical organizations: The chorus of the Imperial Philharmonic Conservatory—a body of 250 trained singers; the exclusive German "Liedertafel"—a chorus of 110 male voices; the "Oratorio Society" of 200 voices; the "Moskovskij Musikalmij Krujeok," operating under an imperially signed charter, maintaining a choral body of 150 voices and a Symphony Orchestra of 65 players. At some of his concerts he had under his baton the united forces of these societies and the full orchestra of the Imperial Opera House. In 1903 he was invited to St. Petersburg to participate in his own cantata, "Conservation of Song." Several years before this same work was given a magnificent rendition by a chorus of 3000 voices in Berne, Switzerland, on the occasion of the Swiss National Musical Festival.

In 1909 he conducted the great Charleston Musical Festival including the Damrosch and Russian Symphony Orchestras.

Upon the strength of these authoritative recommendations we had the pleasure of meeting Mr. Brueschweiler, and find all these claims thoroughly justified by the facts, that distinguished musician having all the required evidence for the enviable reputation he has established for himself. Mr. Brueschweiler, as will be seen from the letter and explanatory sketch above printed, has had ample experience in both Europe and America to singularly fit him for the position we think he should occupy in this city. During the last year or two Mr. Brueschweiler's services had been engaged to compile a biography for a leading member of the music trade in this country, and this literary effort has prevented him from continuing his services in the cause of art. This same work has brought him to the Pacific Coast, where he is now a guest of his family and in order to retain him, this paper wants to ask those interested in an oratorio society to join it in proceeding with the preliminary plans of organization.



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Besides his musical accomplishments, Dr. Brueschweiler is a rare linguist, speaking Russian, German, French, Latin, Greek, English and Hebrew fluently. He translated the whole of the Old Testament from Hebrew into German.

And these do not exhaust the fund of recommendations for this noted man who

Francisco. His intention in coming was expressly to form a grand choral society. You can locate him at Oakland.

Very sincerely yours,

ARTHUR V. COGHLAN, S. J.

Father Coghlan enclosed the following information regarding Frederick Brueschweiler:

Frederick Brueschweiler born in Schiers, Switzerland, obtained his educa-



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TWENTY-FIRST YEAR

MUSIC CLUBS' EDUCATIONAL VALUE

There are in the neighborhood of one hundred music clubs in California with a combined membership of nearly ten thousand. Under effective leadership and with concentrated energy and intelligent cultivation these music clubs should actually form the very foundation of the musical taste or culture of the community's life. It is not our intention to criticize or find fault with the various music clubs existing in this State; the purpose of this editorial is only to show what the music club should stand for, what it should accomplish and how it should be conducted in order to get the maximum result from the energy and money that is put into the club by officers and members. We shall leave to the music clubs themselves to decide whether our suggestions or comments contain any merit; whether they are feasible of execution or whether the clubs already are following the lines mapped out in the subsequent treatise.

First of all the music club should accomplish something that no other music force is endeavoring to do. There are, of course, two classes of music clubs. The first includes clubs organized in small communities for the purpose of bringing in distinguished artists that could not visit the community without the aid of a well organized club. The second class includes music clubs in large communities where great artists appear anyway under the direction of local managers, and where such visiting artists could give concerts without the assistance of such clubs. It is therefore natural to assume that the clubs in the smaller communities have just a bit more responsibility toward their fellow citizens than the clubs in larger cities. This editorial is only intended to deal with the music club's functions that do not include the engaging of visiting artists. And there are so many of those functions that possibly we shall not be able to include them all in one article of this kind.

The music club should above all be of assistance to as many worthy musical elements as possible. And in order to be of real help it should include as members as many influential and intelligent music lovers both professional and amateur as possible. We know only of but few music clubs that have a sufficient membership to actually accomplish something more than casual in the musical life of the community

wherein they are active. The first function of a music club is to create opportunities for resident artists; be they beginners or finished musicians of practical experience. The dilettanti should be given an opportunity to appear before an intelligent musical audience, thus getting the benefit of conscientious criticism. The experienced artists, of whom there should be many who have located here after gaining triumphs elsewhere, should be regarded as distinguished artists and not be sneered at because they live among us and thus have become "local." The music club should be very careful in endeavouring to eradicate the odious prejudice that has been attached to the term "local artist." Instead of discounting the decision of the artist to locate among us and regarding his residence as a liability to him, we should regard the fact of the artist's choosing our city as his place of abode a distinct asset to our community. Instead of asking him to accept less remuneration, BECAUSE he has settled here, the music clubs should encourage the influx of great artists by voluntarily paying them the amount for engagements which they have been in the habit of getting while residing in the big music centers of the country or the world at large.

Artists should be paid according to their talent, their experience, their reputation or their artistic merit. They should not be treated like "cattle" according to the prevailing price of beef, or according to the pocketbook of the organization. Now, we repeat we are not having any special club in our mind when we make this remark. We are speaking in general and are merely giving our personal opinion regarding that which we consider the ideal functions of a music club. By giving its members an entertainment of an educational character of the highest quality, the music club will sooner or later be enabled to increase its membership to such an extent that the treasury will allow of satisfactory remuneration of artists. Efficiency cannot be paid with dollars and cents, but must be paid according to the educational value that is derived by the membership of the club from listening to an artist. If a student is willing to spend a fixed amount for lessons in order to gain a certain knowledge, then a member of a music club should be glad to pay his or her individual share for a lesson gained by intelligent listening to an artist of merit.

There is no single musical factor in a community that can do so much for the resident artist than a music club. But if an artist wants to have a music club really be of advantage to able exponents of the art, and not assist in bringing music into disrepute, then the artist must co-operate with the music club and not expect of it certain actions which are detrimental to the profession, such as the encouragement or toleration of glaring mediocrity. It is not sufficient that friends or relatives of an artist tell him that he is one of the greatest artists in the world, but this contention must be backed up by facts. To have a beautiful voice or a fluent technique—to read notes easily and in pitch—is not enough to be regarded as an artist of distinction. There must be in addition to beauty of voice and facility of technique a fixed intelligence of expression that can only be acquired by talent reinforced by practical experience. No invention has yet been discovered that can create an artist by a short cut. And consequently a music club must divide artists applying to it for recognition into beginners, (those who have never had any experience in public appearances except studio recitals), dilettanti, (young artists who have not been in the habit of doing professional work for payment of their services) and experienced artists who have established a reputation for themselves, and who have had practical experience.

In addition to engaging artists, giving them opportunities for public appearances, partly to gain recognition, and partly to earn a livelihood, a music club should form an educational institution for the benefit of its members. It should encourage its members to read music journals, for only in this way can a music lover ever attain a broad enough view of life to judge a musical performance intelligently and form a valuable personal opinion. Whether the writers in a music journal may please the reader or not is only a very insignificant portion of the functions

of a music journal. The music lover should know what is going on in the music world. He should know the names of prominent artists at home and abroad. He should know something about new compositions and the kind of programs that are being presented. He should learn the needs of his community. He should discuss something about the doings of other music clubs, teachers associations and music schools. In other words he should familiarize himself with everything that is going on in the musical life of his city or state, and even outside. Only in this way can there be created an intelligent musical public that is able to separate the worthy from the unworthy. No responsible writer on musical subjects will sign his name to an opinion that is not honest. The only way to avoid mistakes is to demand a signature to a criticism. The writer has consistently refused to sign his name to a criticism which he does not believe in. If such name is signed to an article with which the reader does not agree then there exists a difference of opinion between the writer and the reader, for which we cannot be held responsible.

A music club should endeavour to add to the education of its members by including lectures and lecture recitals in its year's programs. Lectures—on symphony programs, operatic performances, vocal art, instrumental art, the instruments of the orchestra—should form parts of the functions of a music club. Lectures on musical history occasionally would do no harm. Lecture recitals on the various schools of compositions would be of value. Finally every music club should support its own ensemble organization both vocal and instrumental, giving its young members opportunities to gain valuable experience that assists them in making headway in their profession and art. The music club forms part of the music in the home, for in a way it represents a home. The community's music, if it is to be worthy, must come from within not from without, for unless music is imbedded in the heart and soul of the individual he or she cannot possibly appreciate art thoroughly and the community at large cannot be given credit for exhibiting genuine musical taste. We know that we have not covered our subject completely, and shall have to return to it some other time.

TWO PIANO RECITALS AT ARRILLAGA COLLEGE

The first musical event of the new season took place at the Arrillaga Musical College on Friday evening, August 25th. It consisted of a two piano recital which was participated in by students of the college. Vincent at the Arrillaga Musical College on Friday evening, pupil of Gino Severi. Every one of the piano students exhibited thorough training, possessed artistic intelligence and had an excellent grasp of the true significance of ensemble playing. Technically as well as emotionally the young pianists acquitted themselves creditably and the faculty has every reason to feel much gratified with the results obtained on this occasion. Mr. de Arrillaga, as is already well known, revealed himself as the consummate artist that he is.

Miss Sancho, although having selected among her numbers one of the most difficult violin compositions written, proved herself possessed of exceptional artistic faculties. Her tone is full and smooth, her intonation pure, her technique thoroughly clean and facile, and her expression very discriminating and sincere. She proved beyond the shadow of a doubt that her teacher understands the art of instruction and that she possesses sufficient intuition and adaptability to easily grasp the information given her.

The complete program which was enjoyed by a large audience was as follows: Symphony (Mendelssohn), (1st and 2nd Movements), 1st piano, Miss Bessie Lau and Miss Georgia Lindberg, 2nd piano, Miss Isabelle Silva and Mr. V. de Arrillaga; Violin and Piano—Sonata—A Major (Mozart), (Allegro di Molto—Tema con Variazioni), Miss Rita Sancho and Mr. V. de Arrillaga; Tarantelle—G Minor (Pierne), Miss Elvira Abella and Mr. Julio Valdes; L'enfant Prodigue (Prelude—Le Corège—La Danse (Debussy), La Jota Aragonesa (Saint-Saens), Miss Isabelle Silva and Mr. V. de Arrillaga; Sonata—G Major (Mozart-Grieg), Miss Bessie Lau and Mr. V. de Arrillaga; Violin Solo—(a) Serenade (Pierne), (b) Adoration (Borowski), Miss Rita Sancho; Polonaise (Saint-Saens), Miss Isabelle Silva, Mr. V. de Arrillaga.

Miss Margaret Lewis, one of Joseph George Jacobson's talented pupils, gave a recital for the Daily News on Sunday, September 10th, and was commented highly on her fine execution and clever playing. Miss Lewis is the fifth of Mr. Jacobson's pupils who have been asked to play. The following will appear in the near future: Edina Kaas, Myrtle Waitman, Florence Reid, Sam Rodetsky. On October 1st the Half Hour of Music at the Greek Theatre will be given by three of Mr. Jacobson's pupils—Gladys Ivanelle Wilson, Myrtle Harriet Jacobs and Sam Rodetsky.

SUCCESS IN SINGING

By JOHN WHITCOMB NASH

SINCERITY (Continued)

It is incomparably easier for a singer to bluff himself into a false belief than to deceive the public. The unfortunate part of this is that most students will not believe it, and the reason is that they have covered up the truth with their own false usages. Well trained students, left to their own devices, often get slipshod and lustreless because they have not been sufficiently impressed with the necessity of submitting their case to this condition, which, after all, is their own judgment. It takes a calm, firm will to direct the wavering mind away from delusive short cuts, and those who unhesitatingly admit sincerity to be one great condition of success, find it difficult and sometimes impossible to resist the temptation to do things for effect. The impulse to do wrong must be overcome, for the false condition soon eliminates the true if persisted in, and in accomplishing this, we develop a will-power of far-reaching significance; moreover, we learn to recognize and watch for that spark which flashes across the mind and is the very germ and genius of art.

The principle of sincerity comprises all those qualities of courage, patience, honesty, simplicity, perseverance, which give momentum to talent. But it is not these characteristics alone that make sincerity of so much value; it is the tone itself that becomes instinct with life under the influence of this principle. The fact that this is so little understood is a chief reason that singers are a rarity, and that so many students never arrive. There is much to learn about technique, technique will be defined in subsequent articles, but technique is not enough to discover one's talent, and no

Emerson, in his essay on "Self-Reliance" says, "The highest merit we ascribe to Moses, Plato, and Milton, is that they set at nought books and traditions, and spoke not what men thought, but what they thought . . . Great works of art have no more affecting lesson than this, that they teach us to watch for that flash from within which shall light us on our way." A decent respect for the feelings and opinions of one's audience does not interfere with the principle of sincere utterance. Reference to popular acclaim is one great source of poor singing.

There is a type of advertising that has done much to bring about this condition of insincere expression among singers. "Singing shorn of its mysteries," and other flamboyant claims of wonderful discoveries adorn the title pages of many books on the subject, and upon investigation these books prove conclusively that singing is a mystery, at least to their authors. The bald fact is that singing is a power of life and life itself is a mystery; yet we go on enjoying it and using its powers. All normal beings can sing if they wish to. That is to say all have the power to be used, for I am told that the healthy child cries at the first breath. This cry is part of the same power with which we sing. Anything that tends to emphasize the mysterious and unusual in singing is capable of working only harm to the art. Voice-placement will not only not make a singer, it positively interferes with free expression. The minute one indulges in exuberance and enthusiasm all placement vanishes. If the enthusiasm is not a feigned condition, it will include sincerity. One would require a quite different frame of mind to sing a requiem, but the mental condition will have to be sincere to be appropriate. Neither does this imply a slipping over of sentiment; the two things are antagonistic. No one would accuse the street corner evangelist of insincerity, but such singers seldom lay claim to artistic singing; their claims would be insupportable if they did. It is not the purpose of this series to criticize the efforts of this type of singer, but to show that sincerity is a much misunderstood influence in the cultivation of singing. Artistic singing is rare, yet it is not too much to say that all singers desire, and most believe themselves to be artistic singers. Of course it is a matter of standards, but any intelligent observer will admit that the public knows good singing when they hear it. Their unqualified acceptance is enough guarantee. With poor singing they are quite charitable, but restlessness will make manifest their disapproval no matter how polite they may wish to be.

DORIA FERNANDA TO SING MEXICAN SONGS

It was while in Mexico recently when Doria Fernanda was singing in opera that she delved into the musical literature of that country and discovered most interesting folk songs. She immediately learned the tradition of these works with one of the native teachers. Miss Fernanda will interpret these tempestuous songs with the requisite abandon, for temperament is one of the qualities she has in abundance. The very fact that Miss Fernanda has mastered five languages so that she can actually converse in them so fluently that the French and Italians with whom she has been associated in the opera companies have acclaimed her a linguist of the very highest attainments.

At Miss Fernanda's forthcoming concert which is scheduled for Tuesday evening, September 19th, in the Colonial ballroom of the Hotel St. Francis under the direction of Alice Seckels, she will present besides the Mexican, French and Italian works, numbers by representative American and English composers and some of the choicest excerpts of the German lieder. Miss Fernanda is noted for being one of the most legitimate concert singers of the day and she possesses the true method and style for song interpretation. At this recital Miss Fernanda's art will be found at its zenith.

Benjamin Moore will be Miss Fernanda's accompanist and here again she has displayed excellent judgment, for a more sympathetic and gifted musician can not be imagined. The program in its entirety follows: Recitative and Aria from Serse (Handel), Plaisir d'amour (Martini), Una voce poco fa from "Il Barbiere di Siviglia" (Rossini), (in original key); Verborgtheit (Hugo Wolf), In dem Schatten meiner Locken (Hugo Wolf), Heimkehr (Richard Strauss), Fruhlingsnacht (Schumann); Les Cygnes (Reynaldo Hahn), Lettre a une Espagnole (Raoul Laparra), Nuit d'autrefois (Rhone Batoni), Chevalier Belle-Etoile (Augusta Holmes); Mirage (Dorothy Crawford), The Roadside Fire (Vaughan Williams), So-far gathering flowers (Charles Griffes), Wings of Night (Winter Watts), Orientale (Marion Bauer); The Love-Wandering (Hebridean) (Arr. Kennedy-Fraser), Milking Croon (Hebridean) (Arr. Kennedy-Fraser), I Know Where I'm Goin' (Old Irish) (Arr. Hughes), Irish Lullaby (Old Irish) (Arr. Villiers-Stanford), Preguntale a las estrellas (Mexican) (Arr. Edward Kilenyi), Ay! Ay! Ay! (Cuban Creole), Clavelitos (Spanish) (Arr. Valverde).



JUANITA TENNYSON

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one will quarrel with the idea that to recognize talent is a condition necessary to its best development.

In all sincere speech there is power; not necessarily great power, but as much as the speaker is capable of. So it is with the singer, and these powers are lost from the tone as soon as the speech or song is accomplished by artificial means. Life in the tone should be earnestly sought, and when found, carefully noted and developed. Affectations and superficialities masquerade, but as soon as the real thing appears, the public as a whole know it in spite of anything the critics may say; incidentally the critics are usually right. The singer must experience conviction if he is to convince others. The prophet must be his own disciple or he will make none. Belief creates belief. Enthusiasm is contagious. Art depends upon sympathy for its influence. In proportion to the depth of the singer's feeling is our sympathetic response. In proportion to the shallowness of his presentation is our coolness and indifference.

Not the least merit ascribed to sincerity in this series is the influence the principle has on the individuality. Personality abounds in the well developed singer, and singing, systematically studied and developed, is the reason. But what an offense are those shouting, straining people on the one hand and the flimsy falsetto singers on the other. If you delight in singing, and insist upon a sincere expression of the way you understand it, (with all the eagerness of an interesting conversation for instance), you will soon begin to realize greater capacity for song than you anticipated, and better still, your very efforts will inspire you to still greater heights. This creeping paralysis, induced by some particular trick of the voice, with no idea back of it other than the sound it produces, throws a blight, a shadow over the work of the best intentioned and most intelligent student. Your own expression—even though it may seem trivial at first—will do more for you than any parrot-like mocking of the instructor.



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HERTZ RETURNS NEXT WEEK

With the arrival next week of Alfred Hertz, conductor of the San Francisco Symphony Orchestra, final arrangements will be completed for the orchestra's coming season, which opens Friday afternoon, October 20th, in the new Shubert-Curran Theatre, and announcement will soon be made as to the complete personnel of the organization.

For the past three months Mr. Hertz has been residing at Beverly Hills and conducting a summer series of concerts in the Hollywood Bowl near Los Angeles. At these concerts he has repeated his great success in San Francisco during the past seven years, having been acclaimed with great enthusiasm by large audiences. The coming season will be his eighth as leader of the San Francisco Symphony Orchestra.

The outlook for the financial success of the coming symphony season is most promising. The sale of season tickets at the offices of the Musical Association in the Phelan Building is continuing at a rapid rate, the number of orders to date almost equaling the total number received last year, while it is over a month before the date of the first concert.

The announcement that the coming season of the San Francisco Symphony Orchestra will be given in the new Shubert-Curran Theatre has met with a very favorable reception by symphony patrons, and the management of the Musical Association is receiving congratulations daily upon the securing of this new playhouse for the orchestra's concerts.

During the construction of the new theatre great attention has been given to the matter of acoustics in order that concerts and recitals may be given there. A wide lobby and foyer separate the auditorium from the sidewalk, while the balcony floor is fitted with double windows, thus reducing the possibility of outside sounds to a minimum. The theatre contains twelve commodious boxes and twelve balcony loges, each seating six persons, comfortable plush armchairs being provided.

The coming season of the Symphony Orchestra, which opens Friday afternoon, October 20th, will include more concerts than any previous seasons. Arrangements have been made through Miss Zannette W. Potter, the Oakland concert manager, for a series of concerts in Oakland, which will include ten evening programs and three afternoon concerts for children. It is planned to give at least four concerts in Berkeley at Harmon Gymnasium, and bookings are now being arranged for appearances in San Jose and Palo Alto.

That the public's interest in the Symphony Orchestra is ever increasing is shown by the activity at the offices of the Musical Association, where the sale of season tickets continues with no apparent signs of abatement.

MUNICIPAL ORGAN RECITAL

A single recital will be given by Theodore J. Irwin, an organist who has made California his home for twenty years, at the Exposition Auditorium, this Sunday afternoon, at 3 o'clock. He was long director of music at Pomona College, acted as municipal organist for the city of Fresno, and has often been heard in organ recitals in Los Angeles and San Diego. On the recent trip of the Sbriners to Honolulu he was director of the Jozeans, the singing organization of Islam Temple. His program will be made up of varied numbers by well-known composers, and he will also act as accompanist on the organ to Miss Marjorie Sayles, a favorite San Francisco soprano, who will be heard in the Cavatina from Verdi's *Ernani*.

This will be the last organ recital but one before October's Industrial Fair at the Auditorium, announces Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors. The public will be cordially welcomed, as usual, and there will be no admission charge and no reserved seats. Here is the complete program: Star Spangled Banner; overture to the oratorio, "Samson" (Handel); Ave Maria (Schubert); Oriental Sketch, No. 1 (Bird); Swedish Wedding March, No. 1 (Soderman); Prelude, No. 20, C minor (Chopin); Consolation, No. 3, D flat (Liszt); Vogel als Prophet (Prophet Bird) (Schumann); Abschied (Departure, from Forest Scenes) (Schumann); Carillon (with chimes prelude) (Wolstenholme); selection from "Aida" (Verdi).

FARRAR IS SUPPORTING ARTISTS

Geraldine Farrar, the beautiful and accomplished Metropolitan soprano, who will be heard in concert Sunday afternoon, October 8th, at the Curran Theatre, is too great an artist to ignore the value of competent support; therefore, Miss Farrar is bringing with her Henry Weldon, the eminent basso; Joseph Malkin, the celebrated cellist; and Clause Gotthelf, the admirable accompanist.

Possessed of an artistic conscience of such high order that she always regards her opera performances or concerts as a whole, and not as a vehicle for self-exploitation, Miss Farrar, instead of seeking to minimize the work of her associates, encourages them to always do their best; the result being that her audiences leave the opera house or concert hall feeling that every minute there has been one of delightful entertainment.

Tickets for Miss Farrar's concert will go on sale next Monday morning at Sherman, Clay & Co.'s music store. Here is the splendid program which, augmented with extra and encore numbers, Miss Farrar and her associates will give at the Curran Theatre, Sunday afternoon, October 8th:

Solo for violoncello, first movement of Concerto in A minor (Goltermann), Mr. Malkin; aria, "Robert le Diable" (Meyerbeer), Mr. Weldon; (a) Should He Uphraid (Bishop), (b) Yonder Now the Sun Is Sinking (Franz), (c) Impatience (Schubert), (d) Roses Red (Schumann), (e) Oh Fair Cheeks (Brahms), Miss Farrar; (a) Chanson de la Touraine (Massenet), (b) Nel Cor (Paisiello), (c) Donna Vorrei Morir (Tosti), (d) Embarquez-Vous (Godard), Mr. Weldon; (a) Madrigal (Chaminade), (b) Le Papillon (Jacobi), (c) Si me Vera (Hahn), (d) Chaut Venitien (Bemberg), Miss Farrar; solo for violoncello, (a) A Song of India (Rimsky-Korsakoff), (b) Hungarian Rhapsodie (D. Popper), Mr. Malkin; (a) Night (R. Strauss), (b) The Wounded Birch (Gretchaninoff), (c) Songs My Mother Taught Me (Dvorak), (d) The Tryst (Rachmaninoff), (e) A Dream (Grieg), Miss Farrar; (a) The Sea (MacDowell), (b) Passing By (Purcell), (c) The Two Grenadiers (Schumann), Mr. Weldon.

CINCINNATI CONSERVATORY

The Cincinnati Conservatory of Music, founded more than fifty years ago by Clara Baur, has so outgrown its quarters on Mount Auburn that an elaborate program of enlargement is necessary. Within the past few years three large dwellings neighboring to the Conservatory buildings have been purchased, making a campus of nine acres in extent. But even these have proved insufficient to accommodate the increasing registration.

Plans are now being drawn to enlarge the main building and add a new dormitory. New facilities are to be provided for dining service, and a much-needed auditorium will be built. The stage in the new auditorium will be large enough to take care of the opera performances of the School of Opera and Ballet, and the seating capacity will be doubled. The present concert hall seats six hundred; the new one will seat more than twelve hundred.

The fifty-sixth season at Cincinnati Conservatory of Music opened September 5th, with the heaviest enrollment in the history of the school. Plans for the winter include a series of unusual recitals by faculty members. Mr. Dan Beddoe, tenor, and Mr. Louis Saverne, pianist, will give a joint recital of Russian numbers. Carl Herring, pianist, and Robert Perutz, violinist, are planning several recitals of New England works. Burnet Tuthill, new general manager of the Conservatory, will contribute to the Chamber Music concerts some new clarinet works.

Plans have already been laid for Handel's "Messiah" to be given just before Christmas by the Conservatory chorus under the direction of Mr. Tuthill. The chorus will be assisted by the school orchestra and soloists from the graduate students.

A new feature of this season is the organization of a concert bureau, under the direction of the general manager of the Conservatory, which will present to the public the artist faculty of the conservatory and such of the graduates as are available. A special point is to be made of helping the younger artists, to give them a start in their careers and at the same time furnish competent artists for concert and oratorio to the clubs in Ohio and near-by states.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

Notice to Contributors and Advertisers—
All copy should reach the Los Angeles office
not later than Monday noon of each week,
to appear in the issue of same week.

LOS ANGELES, Sept. 5.—Rose Fay Thomas, widow of Theodore Thomas, the "father of the symphony orchestra in America," and in her own right noted as founder and honorary president of the National Federation of Music Clubs, is celebrating today her seventieth birthday. This event and her sojourn in Los Angeles were commemorated officially by the California Federation. Prominent organizations such as the Gamut Club, the Wa-Wan Club, through the president of the latter, Mrs. Grace Widney Mabey, the Gamut Club, while during the Industrial Music Festival, held here in conjunction with the Pageant of Progress, and the Bowl concert management, too, honored her. Mrs. Thomas, who by the way is the sister of Amy Fay, the author of Music Study in Germany, returned to her home in the east the end of last week.

The San Francisco Musical Club was represented by Mrs. Lilian Birmingham, president of the California Federation of Music Clubs. The Southland had sent many delegates; headed by Mrs. Bessie Bartlett Frankel, honorary president and founder of the California State Federation, and chairman of all the activities held this week in honor of Mrs. Thomas' visit. Mrs. Thomas made the journey from Cambridge, Mass., to Los Angeles at the suggestion of Mrs. Frankel, the trip coming as the climax of a national federation membership drive to commemorate the seventieth birthday of Mrs. Thomas. Incidentally, Mrs. Thomas is staying at the home of Mrs. Bessie Bartlett-Frankel.

I met Rose Fay Thomas today. The years have been gracious to her, for she looks hardly past fifty, not the septuagenarian. There burns a wonderful light in her eyes. It is a light that makes one forget their color. They are smiling eyes, radiating eyes, eyes that have seen a vision, which still hold this image, yet also far-seeing eyes. It is because of this vision, which today has materialized into the National Federation of Music Clubs of 1,500,000 members that I speak of her as Rose Fay Thomas, and not refer to her as Mrs. Theodore Thomas. Yet, Rose Fay Thomas says little on her own behalf. Not that she has not the courage. Even of the National Federation she speaks, sincerely gracious and reticent, as the work carried out by such "wonderful workers as Mrs. Frankel." But she speaks of Theodore Thomas, another visionary of a greater musical America.

As Mr. Thomas himself emphasized, she said in the course of our conversation, "he should be considered first as a musical educator and secondly as an executant musician."

And as eyes seem more than ever to embrace past and future, she added in her quiet, natural, musical voice:

"That is why his work endures."

"Yes, Mr. Thomas believed in singing in English. His American Opera Company performed Gluck, and Wagner, Mozart, Rubinstein and various French works in English. I have not heard Mr. Thomas express himself on the musical values of the English language, but, I myself think, that it is a musical language, more musical than German for instance. It is a matter of enunciation, Mr. Thomas," and she smiled here a little, "was a rampant American in musical matters. Of course, he did not think that nationality should be a barrier, but he only lived for the development of America as a musical nation. That is also the aim of the National Federation of Music Clubs. We as a federation stand for the development of American music and art, we are back of American artists, not the individuals, but as a profession. Of course, as Mr. Thomas maintained, not at the expense of the artistic standard, but in favor of American music and musicians who can stand comparison with those of other countries."

"There is a movement under way today, of which, I believe, Mr. Thomas would have been a great supporter, that is Community Singing. He always believed that to make people musical they should be given opportunity to sing. It was also for the same purpose, of awakening interest in music, that Mr. Thomas conducted his popular concerts, where he gradually led up his hearers from lighter to more classic music."

Mrs. Thomas is greatly in favor of an Auxiliary Symphony Orchestra where young musicians, men and women, will win their professional spurs.

"Such orchestras should supplement the work of the great symphony ensembles which cannot afford to play in places and at rates where such an Auxiliary Orchestra could carry good music to the people. It should be managed under the auspices of the regular symphony orchestra, and act, not as a rival, but as supplementary organization, from where eventually the younger members could graduate into the symphony orchestra proper, thus assuring a steady increase of first-class American orchestra players."

How do you say, "The child is the father of the man," I was asked by Nino Marcelli, supervisor of the high school orchestra of San Diego, as we discussed the importance of such orchestras in regard to the musical future of our country. By way of introduction: Nino Marcelli was here while on his honeymoon trip. He looked so happy that I had not the courage to ask who "she" was before she chose the composer Marcelli. For Marcelli is not only doing exceptional work as an educator, but he also has written decidedly beautiful music, which only a little while ago had its premiere near San Francisco, in conjunction with the Bohemian Club play, The Boat of the Philistines.

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The San Francisco club has evidently been fortunate in obtaining Mr. Marcelli's collaboration for their annual High Jinks, because Bay City music critics have pronounced the music as ranking among the best of young American composers. It retained its full appeal also during a concert performance when separated from the footlights and the by-play of the drama. Here, then, is an opportunity for Conductor Rothwell and the Philharmonic orchestra to remedy that badly felt paucity of American compositions on their programs. But to return to Mr. Marcelli's work in San Diego.

"American orchestras—I mean symphony orchestras—will recruit themselves from former members of high school orchestras, as time goes on. Then we will have really American orchestras, and not merely half or two-third borrowed orchestras. I hold no grudge against the foreign musicians; I myself am an Italian, born in Chile. But I simply believe that the musical redemption of this country lies in its organic growth, and that growth will be furthered as we develop our high school orchestras. The least result would be that we shall have better amateur musicians, a more serious type of music-loving public as the music students in these orchestras of today grow into adults of tomorrow."

"In San Diego the three high school orchestras now meet the hour and a half every day for practice work, and the pupils receive full study credits for rehearsal attendance. Five years ago, when I took over the direction of the orchestras they rehearsed only twice a week, 45 minutes each. Today, and if I say it myself, the orchestras there do good work. We have played Mozart, Haydn symphonies, even Schubert's Unfinished Symphony, the prelude to the third act of Lohengrin. In short, we are giving classic programs, and play them well," Marcelli said with a happy smile.

"My orchestra students enjoy playing such music. This proves to me that many schools waste merely time by putting on these light musical comedies which have little or no musical value. If one will take the trouble one can interest the students even in taking up less grateful instruments, such as the French horn, oboe, bassoon, double-bass or the timpani. Our policy in San Diego is to purchase first these less popular instruments from the school fund. In every instance these young musicians became sufficiently fond of those instruments to become permanent students of the instrument and purchased it. Some day they will fill gaps in our symphony orchestras which heretofore could only be occupied with foreign musicians when our own people would not trouble about learning such instruments."

Marcelli is further forming a school chorus of 250 voices. He is thinking of performing several vocal works by Henry Hadley, the American composer.

Interest in the sale of season tickets for the fourth season of the Philharmonic orchestra is gratifying. The sale started briskly early this week and is growing fast. William Andrews Clark, Jr., founder and sole supporter of the orchestra, who left yesterday for New York City, is very happy about the growing patronage of the orchestra, which from year to year is becoming a civic institution.

This year's season will again be directed by Walter Henry Rothwell, who, with his family, is expected to return from Europe during the first days of October. Rehearsals will begin on the seventh of next month, with the opening concerts due October 20-21. Altogether there will be played 14 pairs of Friday afternoon and Saturday evening programs and 12 Sunday afternoon popular concerts, thus giving to Los Angeles one of the most extended symphony seasons in the country. Margaret Matzenauer, famous Wagnerian contralto, who has won unstinted praise in Europe and America, one of the favorites at the "Met" in New York City, will be the soloist at the opening pair of concerts.

Paul Althouse, tenor, who scored such a success when appearing with the Los Angeles Oratorio Society last spring, is the second soloist. Althouse is now touring Australia and with splendid results. Elly Ney, pianiste, though unknown to this city, is in reality a musical citi-

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zen of the world. She has been compared to Teresa Carreno.

Heard here before, but perhaps for this reason all the more welcome, are Charles Hackett, an American tenor of highest quality, Efrem Zimbalist, violinist, needs no introduction, nor does a pianist of the Benno Moiseiwitsch caliber. The appearance of these two artists with orchestra should prove a great pleasure. Just to mention two more of the soloists whose singing has ever been commented upon in highest terms. They are Huldo Lashanska, who in the last three years has risen to stellar heights, and Florence Easton, an other dramatic soprano, who occupies a niche of her own in the hearts of Los Angeles music lovers.

Last, but not least, there is Mischa Levitzki, whose solo last season with the orchestra was cut short through sudden inflammation of a finger. If anything, Levitzki has gained in pianistic power.

When this edition reaches the readers' tables the open-air concert season at the Hollywood Bowl will have closed after giving forty concerts during ten weeks, as originally scheduled. As indicated last week, artistic, popular and hence financial success have crowned the work of Maestro Herz, President Blanchard, and last but not least of Mrs. J. J. Carter, secretary of the Community Park and Art Association, who headed the enterprise. Remarkable as it may seem, the season has been carried through without a deficit, without the subsidy of large individual guarantors, merely through popular support of the people at large. That the Bowl will have summer concerts next year, and that Conductor Herz will be invited to resume again the baton is a matter of widely felt desire. Mr. Herz has endeared himself to the musical profession, the music lovers in a manner as only a man can in whom genius and humanly sympathetic power are well paired.

Toward the close of the season the programs largely consisted of repeat performances. The Allegretto from the Seventh Symphony by Beethoven was a notable exception. We again felt uplifted during the finale from Rhinegold, but somehow missed the Debussyesque quality of coloring in the Afternoon of a Faun. Arthur Farwell was asked to conduct once more his Domain of Hurakan, a vigorous and yet poetic work. It did not receive as good a reading as before, owing to lack of rehearsal time. Perhaps it also needs a conductor of the Herz type, as it is of robust rhythm at times. Allard de Ridder, a member of the viola section, conducted his own symphonic poem, In the Woods. It is pleasing, lyric, nearly all the time melodically conventional, and would have appealed more if it were about half as long as it is. If cut duly it should meet with success on light programs where a piece of pastorate mood is fitting. Ridder's thematic material is too scanty to stand such lengthy reiterations. However, it is sincere music-making, and he does not pretend to do more than the title indicates. Ilya Bronson, the solo cellist, was heard in three numbers, by Bach (Air), Cui (Cantabile) and Casella (Chanson Neapolitan). Bronson was at his best in the classic Bach number when his tone was of appreciable volume and color quality. No soloists will appear on the programs of the farewell week.

Speaking of Hollywood, it will also this year have two Community Chorus. One has already begun to meet in the eastern part of the suburb, at Los Felix school, where J. W. Lewis leads the singing, with G. W. Vandegrift as president. Mrs. Carter and Huzo Kirchhofer, the popular director, will "take off" Tuesday evening, September 19th, at the Hollywood High School. A new feature of the organization will be a "bureau of unused tickets," i. e., this committee will see to it that tickets not used by purchasers will be given to deserving music lovers who cannot afford to buy tickets. Mrs. Walter G. Hudson is in charge of this creditable effort. It is a piece of highly constructive philanthropy.

As to the personnel of the chorus organization: Miss Inez Jacobson will again be accompanist. Sam McGrew has been reappointed head usher. Mrs. Frederick Sims, first vice-president, will have charge of publicity. Other officers who will have special duties will be Miss Harriet Gray as secretary, with Mrs. Maud D. Lee Skeen assisting; M. F. Palmer and Miss Edna Hewitt taking charge of the finances, with J. F. Mead and Mrs. Sarah Jane Holden. Mrs. Muck will act as chairman of hospitality. Transportation of artists to and from the high school will be taken care of, as it was last year, by David T. Evans.

Omitted by mistake was a due review of the folk-song recital which Mme. Grace Wood Jess gave before the University of California, Southern Branch. Suffice to say that Mme. Jess attracted the largest audience

assembled during any of the season. Under the auspices of the alma mater, Mrs. J. J. Carter will be included among the artists to appear in Behymer's concert series speaks of her success. The series, which makes detailed comment on the program, especially as the program 2000 has been announced, which first presented here at the Gamut Club Theatre, last spring. Mme. Jess intended to give a different program, but I was not surprised, and glad as well that Dean Hadden M. Woods, to whose initiative we are indebted for this series of university-spirited concerts, asked her to give this very program.

I feel that Miss Jess is exceptionally happy in her rejuvenations of old songs. The finesse of her art becomes all the more appealing as she effects a unification of voice and gestures which well brings out the musical and literary values of selections. Not a little does she share the results of her intimate study as to the humanly psychological, folkloristic detail and significance of her songs. Yet there is nothing academic in her manner of pointing out the hidden beauty and fragile charm of these only-to-little-known gems in folklore of various countries. Old American and English, Russian and French songs formed a really lovely program, in which she had the assistance of C. Edward MacFie, pianist. Not to forget that Mme. Jess wears costumes which please aesthetically to a high degree, as they also provide historical and local atmosphere.

Charles E. Pemberton, noted Los Angeles composer, will be very busy this winter. Under the closer affiliation of the College of Music with the University of Southern California, he has been given the title "professor," an "epithet," he declines in his charmingly retiring manner to use. However, the fact remains that "Mr." Pemberton, as he prefers to be called, will again head the department of musical theory, including classes from counterpoint up to composition and orchestration. He will also conduct a special course in instrumentation which deals with the various instruments individually. He will also teach theory as a faculty member of the Hullinger School of Flute Playing, and violin in similar capacity for the Sherwood Piano School. With a large class of private pupils and string quartet on his desk more than half completed, he will be one of the most active musicians here.

Newcomers in the west, though well known in the east, are the members of the Hilger Trio, Misses Maria, Elsie and Greta Hilger, violinist, cellist and pianist, respectively, of their ensemble. The three musicians hold splendid endorsements from such musicians as Sevcik, Casals, Frederick Stock, critics of leading European and American papers, that one is looking forward with much anticipation to hear them play. The trio appeared with marked success in eastern cities last year.

Considerable interest is being shown in the fourth master-class of piano playing which Richard Buhlig will hold here from October 10th until December 12th.

Gregor Cherniavsky will present his pupils in violin recital October 7th at Philharmonic Auditorium. The recitals of the two previous seasons proved so successful that Mr. Cherniavsky is compelled to rent this large hall.

Among the soloists at the "Bowl" concerts who gave much pleasure was Leon Goldwasser, member of the violin section, whose rendition of the E major Vieuxtemps concerto delighted specially through charm of tone and elegance of technique.

"The house that Ann built" would hardly be correct, for Ann Thompson, or as she is now called in private life, Mrs. H. Neely Macdowell, lives in a flat. However, I understand the house is to be built. In the meantime Miss Thompson will teach two days in town, and also continue her concert work. As will be remembered, she journeyed east in May, played at Wanamaker's in Philadelphia, and then studied with William Bachaus in New York City. While there she made four Ampico records, Puck (Philip), Wolf Dance (Cadman), Waterwagtail (Cyrill Scott), and In Elizabethan Days (Walter A. Kramer). She received several good offers from eastern concert agents, but refused on the ground that she was prepared to enter a permanent contract, which was duly signed in her home town, Ardmore, Okla. Mr. Macdowell is not a professional musician, so A. T. ought to be very happy. He holds a prominent position in the L. A. Title Insurance Company, if I remember well. However, he is fond of music, and believes in his better half retaining her musical identity, so that we shall undoubtedly have the opportunity of writing again about Miss Thompson.

Miss Winifred Hooke, one of our prominent pianists here, has opened a studio in the Hollywood Woman's Club House, to afford her students in that part of town greater study facilities. Miss Hooke is one of our (Continued on Page 10, Col. 1)

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LOS ANGELES LETTER

(Continued from Page 9, Col. 1)

his exponents of modern music, and pioneered considerably here in that direction.

On Monday an institution will open its doors, which will mean much to the musical advancement of Southern California as well as to the country at large. This is the Zoellner Conservatory of Music which is a proud addition to the musical art of California. The founders of this institution are the members of the internationally known Zoellner Quartet. It is the outgrowth of an ideal which they have had the past ten years, not letting their plans materialize until they found an ideal city where climatic conditions and educational facilities would be unsurpassed. Los Angeles means all that to them. The Zoellner idea is to build up a school with a faculty of artists, each one pre-eminent in his particular field. Mr. Joseph Zoellner, sr., Amandus Zoellner, and Antoinette Zoellner, while being active heads of the Conservatory, will also be in charge of the instruction of the violin, viola and ensemble work. Mr. Joseph Zoellner, jr., a graduate of the Brussels Conservatory, will be in charge of both the piano and violoncello departments.

Mr. Cadman, one of the leading composers of the country, with Miss Fannie Dillio, will be an active factor in the development of the Department of Orchestration and Composition. Mr. Uhl, with his years of opera experience is an important link in the organization in leading the vocal department. Miss Peycke's interesting courses in the art of musical recitation present a new phase of work for such an institution. The faculty will act as a unit in consultation as well as giving individual instruction.

Congratulations and well wishes for the success of the school have been received from all over the country, wishing the Zoellners the success which they so richly deserve. The Conservatory is founded with the idea to bring to all people the best means of musical education.

May Macdonald Hope, the widely admired chamber-music player, has paid a visit to her old home town, Kansas City, Mo. Her many friends there, among them, Carl Busch, the composer, and his family, gave her a "royal welcome." Mrs. Hope is to return here within a week. While in Kansas City she has acquired the concert rights for several new American chamber music works.

Friends of Joseph Dupuy, pioneer-musician of this city, will learn with regret that little hope is felt for Mr. Dupuy's recovery. It is not expected that he will leave again the sickroom. Mr. Dupuy has been ill for more than one year. About three months ago he seemed to recover, but evidently not sufficiently. Mr. Dupuy has traversed an enviable career as a tenor vocal teacher and choral conductor. Hugo Kirchhofer has been recently elected as his temporary successor as conductor of the Orpheus Club.

The Los Angeles Music Teachers' Association, will hold its annual banquet and installation of officers at the Egan Theatre building, Monday evening, September 18. Eva Francis Pike, president, will be in the chair, Carl Bronson acting as toastmaster. Two interesting speakers have been secured: Carrie Jacobs Bond will relate "Stories of her European Experiences." (The popular song-writer has returned recently from abroad. Samuel Anderson, professor at the American University of Beirut, Syria, and faculty member of the American College, Constantinople, is to speak on "America's Duty in the Near East from the International Standpoint."

Professor Gregor Cherniavsky, who since his arrival here, has won for himself the complimentary comparison of being the "Leopold Auer of the Pacific West" is making final preparations for his third annual pupils' recital. Mr. Cherniavsky has been able to win the confidence of many of the most gifted young violinists in the west, so that the forthcoming program, planned for Friday evening, October 6, at Philharmonic Auditorium, should bring a congregation of much and well trained talent. The very fact that the recital has to be held in an auditorium of such dimensions speaks for the prominent position this pedagogue holds in the violinistic world here. His educational methods have attracted pupils from cities as distant as Vancouver, B. C., and Chicago.

Pianists and student of this keyboard instrument are taking much interest in the master-class in piano playing to be held by Richard Bulhug here beginning October 10. The class will last till December 12 and is devoted to players and auditors.

At the California Theatre—Carl Elinor, the California Theatre conductor, is presenting a decidedly different concert overture in conjunction with the current Bohan stage and screen attraction. Opening with Antonio Charles Gomez's famous Italian opera Il Guarany. Sibelius, a charming number in barcarolle style by von Flon is a very pleasant second offering. The seventh of the "How many do you recall" series, arranged by Carl Elinor to include such "old timers" as The Bowers, After the Ball, In the Good Old Summer Time, The Glow Worm, Listen to the Mocking Bird, When You and I Were Young, Midge, and the Twelfth Street Rag, is a very entertaining and delightful closing number. As on previous occasions conductor and orchestra give characteristic readings of these tunes, affording the large audiences genuine pleasure.

REJUVENATION OF LIGHT OPERA AT RIVOLI

Ferris Hartman and Paul Steindorff Courageously Tackle the Problem of Reviving the Old Tivoli Opera House Days

By ALFRED METZGER

It is with a feeling of great rejoicing that the Pacific Coast Musical Review reads in the San Francisco Call of last Saturday that Ferris Hartman and Paul Steindorff have succeeded to lease the Rialto Theatre on Market street, near Seventh, and will open it on Monday, October 2d, under the name of the Rivoli Theatre. The similarity in name with the Tivoli should prove a lucky omen for this enterprising and unquestionably efficient pair of comic opera apostles. The writer is sorry that he had to get this information from the newspaper columns, for he finds that these in charge of the publicity department are from the beginning indifferent to a most important portion of the community, inasmuch as they evidently ignore the weekly press.

Other publicity agents at various theatres seem to overlook the value of the weekly press in so far as it applies to a certain element of theatre goers that have neither the time nor the inclination to read daily newspaper reviews. Much of the decline in theatrical attendance is due to this indifference toward those who put their trust in the reviews contained in weekly papers. In the first place, the writers on weekly papers have more time to devote to their criticisms, and in the second place the readers have more time to scan a weekly publication. Owing to the bigger space, weekly publications can allow to reviews of performances the critics can go into more details, and thus write in a manner to gain the confidence of their readers. If each weekly paper could only induce one hundred people to witness the production, these additional patrons would help pay the expenses.

The truth of the matter is that no theatre, especially not during these days of almost dangerous competition, can afford to overlook any chance for securing legitimate publicity. It is not always necessary to expend large sums for additional advertising. A little courteous attention frequently secures valuable space in widely read papers. But no paper, be it ever so insignificant, can afford to permit any one to ignore it, and so a little judicious courtesy and attention occasionally brings home many an unexpected dollar. If the Hartman-Steindorff Co. is desirous of reviving the old Tivoli days in San Francisco, and we believe it to be worthy to do so, then it must appeal to the element that used to make the Tivoli popular. And that element is so widely spread over the community that many sources of publicity must be utilized to reach it.

The writer is so friendly with those at the head of this worthy enterprise that he is perfectly willing to overlook the consistent negligence the paper has experienced on the part of those in charge of the publicity department of the company and urge his friends and readers to give Messrs. Hartman and Steindorff a fair chance to revive the days during which light opera of a superior quality could be heard by able talent at prices within the reach of all. We believe that San Francisco has not yet sufficiently succumbed to indifference toward legitimate entertainment to refuse to encourage an enterprise that promises a great deal for little expense. And that is what Messrs. Hartman and Steindorff will surely present to the San Francisco theatre-going public.

The company has had ample opportunity to acclimatize itself to the repertoire of standard comic operas which used to be such an irresistible attraction at the old Tivoli Opera House. We do not know how many people are left in this city that would prefer to listen to excellent light operas presented in a lavish, clean and efficient manner, without ostentation, without extravagance, but with sincerity and love for the art. If the writer is an example of the average theatre-goer, there must be several thousand of such light opera lovers anyhow. Now, several thousand are ample to sustain the ambitions and aspirations of Messrs. Hartman and Steindorff. We feel certain that in the beginning at least the houses will attract large audiences. It remains, therefore, for those in charge of this praiseworthy enterprise to see to it that those who come there once will come again. And it is so easy to accomplish this feat, provided the management is willing to meet the public half way.

It is really so easy to please the public that we are surprised how few theatrical managers there are that really want to please the public. Instead of giving the public credit for really wanting the best there is, presented in the most efficient manner, at prices within the reach of all, the managers frequently establish their own idea of the public's taste. They usually want to give the people as little as possible for the most money they can gouge out of the people's pockets. And then they are surprised when the public revolts and refuses to visit the theatre. What the management thinks the public likes is not always that which really appeals to the people. But one thing is certain, namely, that a meritorious production, presented by capable singers with good voices and an ability to grasp the significance of the roles they interpret, coupled with a decisive personality and a knack of getting their lines over the footlights, mingled with good unforced humor of a clean and healthy variety, will most assuredly prove successful.

If any production proves not successful in San Francisco, it is because it is lacking in the characteristics which the public considers worth while. And no matter what the management may think, whether it may entail productions on account of economic reasons, whether it may fail to engage a complete cast of capable people because it is obliged to cut salaries, whether it may seek to save money because it believes to be

able to put an enterprise over anyhow, the cold fact remains that in some way or other it has not succeeded to please the people. No manager will ever regret pleasing the public, for doing so means crowded houses, and crowded houses mean prosperity and perpetuity of existence.

Messrs. Hartman and Steindorff have had long experience in comic opera productions. Both have had years of successive triumphs. Both know in their hearts what the San Francisco public expects of them. There is ample room in this city for just such a light opera company as we used to have in the old Tivoli days. Hundreds of people of our acquaintance are homesick for such productions. No makeshift, however, will be successful. If Messrs. Hartman and Steindorff want to make this season profitable, they must follow the dictates of their conscience. If they do so they will succeed. It does not make any difference where the theatre is located, the public will find the theatre when the productions are worth while. And when the productions fall short of the public's expectations, it does not make any difference where the theatre is located, they will stay away from it. We wish Messrs. Hartman and Steindorff all possible success, and we know if they fully understand the taste of the San Francisco theatre-going public and are willing to cater to it, they will begin one of the most successful enterprises on October 2d that were ever launched in this community.

CHAMBER MUSIC SOCIETY PLAY WARNER WORKS

In a recent letter from H. Waldo Warner to Elias Hecht, founder of the Chamber Music Society of San Francisco, one of the most interesting facts was to the effect that Mr. Warner was forwarding several of the very latest British ensemble novelties for the Chamber Music Society of San Francisco to place in their repertoire. Among these works will be found the "Pixie Ring" suite for string quartet written by Mr. Warner, who will be recalled by local concert goers as the viola player of the London String Quartet who were heard here last season and the season before in conjunction with the Chamber Music Society. Very few thoroughly English works have been performed in San Francisco and since the British have made tremendous strides during the last ten or fifteen years in composing chamber music works these compositions are bound to attract the attention and arouse the interest of our musicians.

There is no where in America today where it is made possible for music lovers to hear new works by a great chamber music organization assisted by world-famous artists as it is by the Chamber Music Society of San Francisco. Heretofore many students and lovers of music have been barred from concerts owing to the high prices of admission. Under the present pure schedule of chamber music concerts, on a four dollar subscription season ticket one can hear six concerts and three distinguished guest artists for sixty-five cents a concert. It is to be hoped that every music teacher will encourage his pupils to take advantage of these low rates and urge them to attend not merely for the purpose of being entertained but for the educational value. That in itself can not be too highly estimated.

CAN NOT GET ALONG WITHOUT REVIEW

The following letter received by Bruno David Ussher, the Los Angeles representative of the Pacific Coast Musical Review, is one of many which the paper finds in the mail occasionally. However, this is a specially characteristic one and we take pleasure in publishing it:

1721 Vine St., Hollywood, Cal.,
July 16, 1922.

Mr. Bruno David Ussher,
Los Angeles, Cal.

My Dear Mr. Ussher:—

I had thought that I could get along by getting an occasional copy of the Pacific Coast Musical Review, but I find that the more I become involved in musical activities the more I need every copy of the Review. It is such a wonderful source for real information of the musical west I must have it regularly. You will find inclosed check for \$3.00 for which credit me with one year's subscription.

Please let my subscription begin with last week's issue as I am sure you will have a nice write-up of the wonderful things that have been happening in Hollywood Bowl for the past week, which I would not like to miss.

Yours sincerely,
MAUD D LEE SKEEN.

S. F. MUSICAL CLUB OPENS SEASON

Just before going to press we received a notice to the effect that the San Francisco Musical Club will open its new season at the Palace Hotel next Thursday morning at 10:30. The first program will be given by Miss Alma Birmingham, pianist, Miss Marion Nicholson, violinist, and Mrs. Lillian Birmingham, contralto. Miss Helen Rnst will be the accompanist for Miss Nicholson. Miss Nicholson will leave a few days following this concert for New York to continue her studies, presumably with Kneisel, while Miss Birmingham will return to Chicago the following day, so that the concert really represents a farewell to these young artists, who are members of the San Francisco Musical Club. The program has been carefully selected, and we would like to speak of this event at greater length, but have to leave further remarks until next time, as we have just time to include this notice in this week's edition.

LUCIA DUNHAM TO SING IN BERKELEY

If you are really and truly interested in the highest form of vocal art the announcement that Lucia Dunham, the refined and thoroughly artistic American concert soprano, will give a concert should prove an irresistible temptation to set aside Thursday evening, September 21st for the purpose of listening to this delightful artist at Wheeler Auditorium of the University of California. Ever since Mrs. Dunham gave her unforgettable folkore recitals in Berkeley several years ago we have not heard any vocal artist who could compare with her in her particular style and artistic executive ability. If you enjoy purity of vocal art, beauty of voice, and, above all, an "atmosphere" in connection with the rendition of representative vocal compositions, you simply can not afford to miss hearing this exemplary exponent of the best in vocal expression. If you can not appreciate and enjoy a vocal recital by Miss Dunham, then the "beauty secrets" of artistic singing have not been revealed to you. The editor could not resist the temptation to write this introduction to the following announcement received from the publicity department of the University of California:

Mrs. Dunham is a former Berkeley artist and made many friends during the time she was affiliated with the university. Her concerts during the summer season several years ago were crowded by an audience which hailed her as "the one singer" who has impressed us deeply with her folk song interpretations.

It was shortly after the marked success of Mrs. Dunham's California concerts that she left for New York, where she has been associated for the past few years with the Frank Damrosch School of Musical Art. During this time she has given many recitals in the eastern cities, winning everywhere the high praise of critics for her as "a thinking musician and an artist of rare talents."

Mrs. Dunham will be assisted at the piano by Thomas Frederick Freeman, of Berkeley, who has given himself many recitals with various artists during the past year.

Lois Stilson Miller, dramatic soprano and vocal instructor, has announced the opening of her studio for the coming season. Mrs. Miller has had many years of experience in the field of vocal instruction, having attained prominence in the musical world of Sacramento before coming to San Francisco several years ago. She is a pupil of Maud Clarke Upham, formerly of Berlin; and for the past two years has been the soloist at the Fourth Church of Christ, Scientist. Mrs. Miller is also an accomplished accompanist, having acted in this capacity for a number of San Francisco artists, and is looking forward to an unusually busy season.

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| Assets | \$76,170,177.18 |
| Deposits | 72,470,177.18 |
| Capital Actually Paid Up | 1,000,000.00 |
| Reserve and Contingent Funds | 2,700,000.00 |
| Employees' Pension Fund | 385,981.61 |

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 26

SAN FRANCISCO, SATURDAY, SEPTEMBER 23, 1922.

PRICE 10 CENTS

WIDENHAM FORECASTS PROSPEROUS SYMPHONY SEASON

A. W. Widenham Tells Musical Public That Beginning of Season Will Find All Expenses Practically Assured—Total of Seventy Concerts Planned For This Season—First Time in History of Association When More Concerts Are Planned Than Can Be Given Under Contract With Musicians

BY ALFRED METZGER

The other day we visited A. W. Widenham, secretary-manager of the San Francisco Musical Association, under whose auspices the annual symphony concerts are given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz. And we succeeded in securing from him some very valuable information regarding the impending symphony season of 1922-23 which will begin at the Curran-Schubert Theatre on Friday afternoon, October 20.

"The regular series will again consist of twelve pairs of concerts and ten popular concerts," said Mr. Widenham. "To these will be added a number of concerts outside the regular series for which contracts have been made and for which arrangements are now under advisement. Among the concerts spoken for by those eager to secure the services of the San Francisco Symphony Orchestra are the following: Ten by the University of California at Berkeley of which eight are to be regular concerts and two are to be given for school children. Miss Z. W. Potter of Oakland plans to give thirteen concerts of which five are to be regular sym-

phonies in a major way, there are many who have not yet taken this step. There is a definite evidence of considerable improvement in increased appreciation of the concerts. We have this season the largest number of contributors in the history of the association. During the past season those contributing to our guarantee and emergency fund included 725 individual contributors. This year we have subscriptions and guarantees from 1015 individuals and there are still more than four weeks left before the season begins.

"It affords us great pleasure to give the concerts this season in the Curran-Schubert Theatre which has a larger seating capacity than the Columbia Theatre. On September 15th the advance sale of season tickets was within \$3,500 of the entire season ticket sale of last year at the opening of the season. This year's concerts will begin October 20th, and forty of our most liberal subscribers are still in Europe or in the East. This proves conclusively that the season will be the biggest in the number of concerts and in attendance in the history of the Association. However, thanks to the

the purchase of season tickets covering a period of three months. Mr. Widenham believes that this will place the tickets within reach of a much greater number of symphony patrons and thus assure them of a seat for all the concerts in addition to affording them the opportunity of effecting a considerable saving due to the difference in price of the season tickets and the single concert ticket price.

The allotment of seat locations is now under way and it is hoped that all orders now on hand will be filled within the next few days. Requests for reservations are continually being received at the offices of the Musical Association in the Phelan building which indicates that a large portion of the theatre will be taken over by season subscriptions.

Alfred Hertz, conductor of the orchestra, arrived in San Francisco last Tuesday and is now rapidly completing arrangements for the coming season. Announcement will be made very soon as to the complete personnel of the orchestra and the programs for the first few concerts.

FRANK MOSS' AMERICAN COMPOSERS' PROGRAM

The third of a series of three delightful programs given by Frank Moss under the direction of Ida Scott, will take place on Tuesday evening, October 10th, instead of October 3rd as first announced. These concerts have attracted the attention of our music lovers and ought to be attended by everyone seriously fond of



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phony concerts, five popular concerts and three for school children. San Jose wants one concert with the possibility of a second. Palo Alto has asked for three concerts. The city and county of San Francisco is discussing the advisability of giving six concerts at the Civic Auditorium. All of these requests, together with the regular San Francisco season, will total about seventy concerts, or ten more than can be given under the Association's contract with the musicians. This is the first time in the history of the Musical Association of San Francisco, or indeed of symphony concerts in this city, that such a situation has arisen.

"The Association is naturally anxious to close the new season with all debts paid, and also to pay the old deficit of \$8,173. The special subscription contributed at the last Friday concert of the past season helped largely toward the payment of the entire deficit of that season. To meet the balance remaining and to carry on the present season, it will require about \$6000 more. Since the season ticket sale started a number of new guarantors volunteered their contributions. When the season started last year the guarantee fund was short about \$21,000 of the \$100,000 required. This year only \$6000 are needed and the opening of the season is still more than four weeks off at this time. Although a considerable number of guarantors increased their sub-

scription of the symphony orchestra is of great interest and should prove excellent news to the music lovers. It shows that the symphony concerts, under the able direction of Alfred Hertz, have taken a hold of the public heart and that their continued presentation increases the love for them among our people. This is a sign of healthy musical taste and we know that to the banner season of the symphony concerts in point of subscribers and number of concerts will be added the banner artistic season, for Alfred Hertz will not be found wanting when everybody else is doing his duty so nobly.

This information secured directly from the management of the symphony orchestra is of great interest and should prove excellent news to the music lovers. It shows that the symphony concerts, under the able direction of Alfred Hertz, have taken a hold of the public heart and that their continued presentation increases the love for them among our people. This is a sign of healthy musical taste and we know that to the banner season of the symphony concerts in point of subscribers and number of concerts will be added the banner artistic season, for Alfred Hertz will not be found wanting when everybody else is doing his duty so nobly.

In making arrangements for the coming season of the San Francisco Symphony Orchestra, which opens Friday afternoon, October 20, in the new Curran Theatre, A. W. Widenham, manager of the orchestra, has planned to make the season tickets available for as large a number of music-lovers as possible. With this object in view, the partial payment plan has been instituted for

planistic literature. The writer was unfortunately unable to attend the second event given on September 5th, inasmuch as he was in the South at the time, and no one associated with the staff of the paper was able to turn in a report. However, we heard from authoritative sources that Mr. Moss well justified his reputation as one of the best equipped and most efficient pianists residing on the Pacific Coast. Special efforts have been made to make this final concert unusually attractive and the following program, which will be given at Knabe Hall in the Kohler & Chase building, will amply testify to this fact: Celtic Sonata (MacDowell), Mr. Moss, Songs—Les Siroettes, The Sleep That Flits on Baby's Eyes, On the Seashore of Endless Worlds (John Alden Carpenter), Miss Ida G. Scott; Sonata (Charles T. Griffes), Mr. Moss; Songs—Five Poems of Ancient China and Japan (Griffes), Miss Scott; Twelve Concert Studies (MacDowell), Mr. Moss. Those fond of genuine vocal art will be happy to note that Miss Ida G. Scott is the vocal soloist of the occasion, and she will certainly interpret the Carpenter and Griffes songs in a manner worthy of the finest traditions. To those who are attracted toward the modern school of composition this program is specially interesting inasmuch as such works are rarely performed in this city and still more rarely in such authoritative manner.



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TWENTY-FIRST YEAR

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The Pacific Coast Musical Review can not truthfully say that it has met all the time with the same courtesy and consideration on the part of some of its contemporaries. Nevertheless, we shall continue our policy of collegial tolerance and consideration, and let the merit of this journal speak for itself. Sometimes our patience is rewarded. And one of these instances is a letter we received from Kohler & Chase last week which in no uncertain terms testifies to the advertising value and influence of the Pacific Coast Musical Review. This letter comes to us entirely unsolicited, and as the result of the success of an advertising campaign waged exclusively through the columns of this paper. It was Leon M. Lang's idea to co-operate with the musical profession regarding mutual plans for the advancement of music by extending recognition and courtesies to resident artists and students. Mr. Lang reposing sufficient confidence in the value of the Pacific Coast Musical Review as an advertising medium, used the paper exclusively for his purpose, and the result, as Mr. Lang says, "has greatly exceeded our most optimistic expecta-

tions." And to this Mr. Lang adds: "We believe the Review reaches virtually every professional and student in this section, and its influence in its field cannot be questioned."

No intelligent reader will doubt for a moment the sincerity of the letter published elsewhere on this page. No business house would write to any paper such a letter unsolicited unless the advertisement for which it has paid actually brought results beyond all expectations. What can be done in the matter of business success can be done in the matter of artistic activities. However, it must be done in a way to attract attention. The Kohler & Chase advertisements would not get the results if the idea embodied in them was not a popular one. An advertisement will only then bring results if you have something to advertise that people really want. If you misrepresent anything, if you do not tell the truth, if you exaggerate, if you do not keep faith with the advertiser, all the advertising in the world will do no good. But if you have something to sell, be it merchandise or artistic accomplishments, that people are looking for, judicious advertising will get the results every time.

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September 13, 1922.

Mr. Alfred Metzger, Editor,
 Pacific Coast Musical Review,
 San Francisco, Calif.:

Dear Mr. Metzger:

After Mr. Chase had pledged the full support of Kohler & Chase to my plans for teacher-co-operation, there followed weeks and months of work and travel devoted to the development of my plans and the preparation of my "Message to the Profession."

No effort nor expense was spared. Kohler & Chase sent me to every important musical center of this country to investigate, to get ideas and to secure the support of manufacturers.

During all this time, as my plans were constantly expanded, a clearer realization of the true importance of this was growing up within me, and this realization brought with it a deeper sense of responsibility for its success.

It was, therefore, only after the most careful and painstaking investigation of the circulation, standing and influence of the Pacific Coast Musical Review that it was finally chosen as the EXCLUSIVE medium to carry my "Message" to the profession.

The Review has done its part nobly, and the response has greatly exceeded our most optimistic expectations.

We believe the Review reaches virtually every professional and student of this section, and its influence in its field cannot be questioned.

Gratefully yours for the advancement of music,

Leon M. Lang
 Retail Manager KOHLER & CHASE.

DORIA FERNANDA SCORES REAL TRIUMPH

Owing to the fact that the Pacific Coast Musical Review is printed earlier now in order to surely get into the hands of the subscribers by Saturday morning, it is impossible for us to review concerts taking place on Tuesday evenings, in full detail. And since we regard the concert given by Doria Fernanda at the Colonial ballroom of the St. Francis Hotel last Tuesday as one of the most important concerts of the year, and one thoroughly meriting the fullest attention, we feel in justice bound to postpone publication of a detailed review until the next issue. In the meantime we wish to say that the hall was crowded with representative music lovers and that Miss Fernanda's triumph was genuine and well merited.

DOROTHY REGAN TALBOT'S RADIO TRIUMPHS

In Addition to Numerous Operatic and Concert Engagements Distinguished Prima Donna Soprano Gains Fame as Favorite on Foremost Radio Programs

Mme. Dorothy Regan Talbot, the brilliant young operatic and concert soprano is not only successful on numerous programs devoted to concert purposes or as participant in operatic productions, but she has already established herself firmly in the good graces of the ever increasing radio audiences. On Thursday evening, August 31st, she gave a well chosen program at the Bulletin's Fairmont Hotel Station, operated by the Leo J. Meyberg Co., which was directed to an audience in Chicago, Ill. In announcing this event the Bulletin said the following about Mme. Talbot:

Mme. Talbot has twice before sung across the Rocky Mountains to eastern cities, once to Chicago and later to New York City. On each occasion, listening thousands along the Pacific Coast enjoyed her program as well as the transcontinental audiences to which she directed her major efforts. Hundreds of letters, telegrams and telephone messages have been received since that date, asking the one question:

"When will Mme. Talbot sing again?"

That question will be answered tonight, when between the hours of 7:30 and 8:30 p. m., the golden voiced singer will step before the transmitter at KDN station, and in a program of rare excellence, set the radio waves to dancing with the sunlight of her artistry. Mme. Talbot is known to the musical world east and west as a grand opera star, a pupil of Calvé and a former protegee of Jean de Reszke. Her operatic successes in Italy and France, her appearances in New York and her concert work in various parts of the United States are matters of musical history.

Mme. Talbot's program will be as follows: Carlo Nome, opera Rigoletto (Verdi); Vorrei morri (Signor de Grassi); Annie Laurie; Brahms' Lullaby (Brahms); Hush-a-Bye (M. C. Moore); April Morn (Batten); Care Selve, opera Atalanta (Handel); My Old Kentucky Home; Non so più, opera Marriage of Figaro (Mozart); O Loving Spirit (Ed Colby); California composer; Mad Scene, opera Lucia (Donizetti); Home, Sweet Home (Bishop). Mme. Talbot will be accompanied by Mrs. Claire C. Darrimon of Berkeley, her own accompanist.

KALOVA-KOZLOFF RECITAL

Seldom have music lovers been permitted to hear such an unusual program as that which will be given at the Fairmont Hotel, Tuesday evening, September 26th, under the direction of Madame Stella Raymond-Vought. The artists, who will give an almost entirely Russian program, are Lizetta Kalova, the brilliant Russian violinist and Alexander Kozloff, the Russian piano virtuoso, who has just arrived in San Francisco from Moscow. The combination of these two artists will call forth a program of great strength, force and character.

Lizetta Kalova was recently the soloist at the Sunday Morning Concert at the California Theatre where she received a great ovation. When she appeared at the Fairmont Hotel last season at one of Madame Vought's Artist Series Concerts, she received the following criticism from Redfern Mason: "Madame Kalova is a good musician. She played Tartini, the G Minor Sonata, a lovely work, and brought out such sound sentiment that I wished she would play it again. In another genre she gave us an Auer arrangement of a Chopin Nocturne, Paganini's Thirteenth Caprice and the Wieniawski Tarantella served to show the measure of her virtuosity, which is all the more considerable because it is combined with a fine simplicity." Ray Brown of the Chronicle said of Madame Kalova's playing: "Mme. Kalova imparted decided pleasure in her readings of Tartini's G Minor Sonata, Wieniawski's second Polonaise and Tarantella, an Auerized nocturne of Chopin and Paganini's Thirteenth Caprice in the Kreisler version. She draws a firm large tone that is richly tinted and persuasive in its emotional eloquence and her work has the cachet of an artistic consciousness. Her technical facility makes her equally at ease in broad cantilene style or the brilliance of virtuosity." Mr. Metzger of the Pacific Coast Musical Review said of Madame Kalova, in a resume of her last recital: "She has a smooth, clean tone, plays with much fire and impresses one with the conviction that she is an experienced artist who understands the compositions she interprets thoroughly. Technically she commands an unusually clear and brilliant execution while her natural artistic temperament influences her to invest her phrasing with every particle of sincerity and seriousness. She was enthusiastically received and her audience gave audible proof of its gratification."

The following program will be presented. Sonata C Minor (Chopin); Alexander Kozloff; Concerto (Ernst); Lizeta Kalova; Serenade Melancolique (Tchaikowsky); Hungarian Dance No. 4 (Rachmaninoff); Lizeta Kalova; Deux Poemes, F sharp major, D major (Scriabin); Elegie (Rachmaninoff); Prelude G sharp Minor (Rachmaninoff); Etude-tableau E flat major (Rachmaninoff); Alexander Kozloff.

Hother Wismer, the well known violinist, will give a most interesting concert at the Sorsos Club Auditorium on Thursday evening, October 5th. Mr. Wismer's concerts never fail to draw splendid audiences, which invariably include some of our best known musicians. Among the program numbers will be the great Prelude and Fugue by J. S. Bach for violin alone, the Joachim Violin Concerto in D minor and a group of modern and classic violin solos. Edgar Thorpe will preside at the piano and Miss Dorothy Pasmore, the brilliant young cellist, will play the Handel Passacaglia and the Haydn D minor Sonata with Mr. Wismer.

Distinguished Artists Coming

Toscha Seidl—For several years Manager Selby C. Oppenheimer of San Francisco has been trying to induce Toscha Seidl, the world-famous Russian violinistic genius, to come to this city, but stress of European engagements, together with a number of short tours through the eastern part of the United States, has served all along to make the expenditure of time on Seidl's part necessary to the long transcontinental tour, impossible. In November, however, Seidl returns to America via the Pacific, from a triumphant tour of Australia and the Antipodes, and Oppenheimer has induced the great artist to delay his trip across the continent sufficiently to appear in a half dozen recitals in California.

Isadora Duncan—In point of interest, one of the outstanding features of the long list of Selby C. Oppenheimer attractions due during the coming season, the promised engagement of Isadora Duncan and her company of dancers holds a prominent place. The peerless Duncan, whose art has reached perhaps a higher point than that of any of her contemporaries, will return to America with the coming of the fall season, and Oppenheimer has arranged to bring her to California for a limited number of appearances during the latter part of November.

Maier and Pattison—Guy Maier and Lee Pattison, two pianists of a "different sort," are scheduled for early appearances in San Francisco under the management of Selby C. Oppenheimer. These young artists, who are of the same age and who studied together, first at the New England Conservatory of Music in Boston, and later with Artur Schnabel in Berlin, have devoted their interesting careers entirely to music for two pianos. In this unusual field they have gone farther than any of their contemporaries, and have unearthed many neglected compositions of another day, and have also discovered works of unusual interest by modern composers. As an instance of the unusually interesting programs that may be expected at their two coming recitals in this city, which will be given on the Sunday afternoons of November 19th and 26th, it is cited that at their first recital in London last summer they played nothing but present-day compositions in a list which included Ropartz, Saint-Saens, Debussy, Arensky and Nijinsky, composers who hail from Spain, France and Russia, respectively.

Mischa Elman—Manager Selby C. Oppenheimer takes pardonable pride in making the announcement that he has secured a limited number of engagements from the peerless Russian violinist, Mischa Elman, whose ninth tour of the United States will bring him to the West in January. The famous artist will play in San Francisco, Oakland and San Jose on his coming visit, which will include but five recitals in the state, the three above and appearances in Los Angeles and San Diego.

Louis Graveure—A December attraction on the Oppenheimer concert list which is bound to create the liveliest interest amongst those whose musical bent is toward good singing will be the two recitals that have been arranged for the popular baritone, Louis Graveure, who returns to the West after an absence of several seasons. Since his last appearances here Graveure has become an international figure, having made a comprehensive tour of not only the British Isles, but of the continental capitals as well. In Berlin the Belgian-British-American singer particularly established a great favoritism, and he was required to give a dozen recitals in the German city during the summer just closing. Oppenheimer will present Graveure in two recitals here on the Sunday afternoons of December 3d and 10th, in the Columbia Theatre.

The Seckels Artists—The list of artists selected by Manager Selby C. Oppenheimer for inclusion in the series of Alice Seckels matinees in the ballroom of the St. Francis Hotel materially raises the standard of this always interesting course of concert events. The series will begin on Monday afternoon, October 23d, with a recital by Florence Macheth, the charming coloratura soprano of the Chicago Opera Company, whose delightful art is a popular annual feature of San Francisco's music life, her yearly visits here always bringing forward her hundreds of admirers in this city. Other artists to appear under Miss Seckels' sponsorship include the famous Metropolitan Opera soprano, Florence Easton, Hulda Lashanska, one of the finest of soprano recitalists; Emil Telmányi, Hungary's greatest violinist; Guimara Novaes, the sensational Brazilian pianist, and Mona Gondre, a young French Chantreuse, whose fame started by appearances in the American trenches during the war, when she became the idol of the American doughboy.

Mrs. Carol Nicholson, the exceptionally successful Oakland vocal pedagogne, and one of the foremost contraltos in the far west, reopened her studio for the new season at 32 Loretta avenue, Piedmont, on Monday, September 4th. Mrs. Nicholson spent part of her vacation in Los Angeles and participated prominently in the proceedings of the annual convention of the Music Teachers' Association of California. Among the most talked of and best enjoyed features of the convention was Mrs. Nicholson's contribution to the vocal round table.

SUCCESS IN SINGING

By JOHN WHITCOMB NASHI

SINCERITY (Continued)—No. 3.

There is so much inanimate singing on the one hand, and so much unnecessary force on the other, that it seems a hopeless task to find a standard of acceptable singing. But this is not really so. If we knew the standards required of us as singers, and the means of bringing ourselves into line with them, we should either round out our preparation or quit the game and admit that we are not sufficiently interested in singing to prepare ourselves for it, which would be infinitely more preferable than to proceed with a "method" which can not lead to successful singing.

The personal equation is the most important part of the singer's equipment, and to give expression in a polished, manly or womanly fashion, without affectation and without strain, should be understood as the paramount issue for all students.

Among our finest singers are those who come under the heading of "robust." This is a personal attribute—nothing more, and for the average man or woman to copy them, just because they admire—and perhaps envy—they is to invite a disaster. There is a delicacy, a refinement, demanded of the most robust, and the lightest, most lyric singer must be able to appreciate and give expression to a maestro's ponderoso.

In passing, it may help to draw attention to the habitual laxity of habit in the observation of diacritic and dynamic markings. They indicate certain requirements and in themselves offer a path of study that will lead to broader understanding.

The everlasting discourse as to correct and incorrect tone-emission is no nearer solution than it ever was, and in the last analysis the student will know that the public is the judge, but he himself must consider his wares before he presents them, critically and understandingly. The ear is the principal regulating medium of the voice, and is given a place in most curriculums inferior to its significance. There have been long essays on the fallacy of believing what one hears, but if we are to deny the value of our own senses, it would be better to quit the game entirely.

These articles aim not only to arouse the student to more serious study, but to an avoidance of that slavish imitation of prominent singers which brings about a quality of singing which can never lead the student into a consciousness of his powers. The qualities inherent to the voice can only be uncovered by sincere expression and observance of the qualities that are required in effective song. There is all the leeway and license imaginable in giving personal expression to the text and melody of any song, albeit the text and melody are ready-made for the singer to express. Every great artist has a style of his own, and who will doubt that this very thing of singing a song in his own way has been one of the essentials of his greatness. I do not mean to say that every one can be as great as those who have achieved the heights, but if you would go as far as you can, you must get your full capacity for song working, and there is no surer way of defeating this object than by copying others. To amaze an audience is not to satisfy it, but every singer who succeeds in satisfying even a small audience may claim to have power, and he will have power. Applause is no indication of power; on the other hand, there have been notable instances of feeling too intense for applause in any form.

Endeavor to be faithful. If there is any beauty in your thought it will be reflected in the tone and the style of your singing; if there is any emotion to express, the expression will be moving. If there is not, nothing can so animate your singing that it will give satisfaction. But this does not mean that you will never be able to sing. It means that whenever you sing—even vocalize—your voice should receive its impulse from the understanding of some condition, such as happiness, even hilarity, but never just a series of words or a vowel which is not characterized by a lively state of being. Never rouse your singing; even though it be pallid, let it be honest, and it will gain strength. More than that, it will improve the mind and strengthen the personality. Big voices are not necessary to great singing. Use what you have in the way nature intended you to use it, and for no other purpose than that of expressing yourself. Pope's Essay on Criticism will provide food for thought, not only for singers, but for all lovers of music or any art. The case is completely stated:

"Poets, like painters, thus, unskilled to trace

The naked nature and the living grace,

With gold and jewels cover every part,

And hide with ornament their want of art."

The author does not expect to change the ways of old singers. But if these articles be pondered by the young student, and the suggestions he applied, the results will warrant the outlay, and the goal will be

reached; not quickly, perhaps, but it will be reached, and artificiality and pretense can never get there.

This series will be brought to a close with the next two articles dealing with the principle of beauty. The next series will be devoted to the technique of singing, and an exposition of essential studies calculated to convey an idea of the processes of development. The author is well aware that the statements herein contained will not be universally accepted, and would welcome questions and constructive criticism.

THE FARRAR CONCERT

Geraldine Farrar, the very popular soprano, will give a concert at the new Curran Theatre Sunday afternoon, October 8 and there is every indication that the house will be sold out several days in advance of the concert. Therefore it is suggested that readers of this paper who intend to hear the concert buy their tickets early.

Miss Farrar, who, after sixteen years of the greatest possible popularity, resigned from the Metropolitan to make extensive concert tours and whose final week at the Metropolitan produced such excitement as the Metropolitan has never seen, was selected by the New York Times to head its list of The Twelve Greatest Women in America. The list follows: Geraldine Farrar, singer; Edith Wharton, novelist; Carrie Chapman Catt, politician; Jane Adams, philanthropist; Ida Tarbell, publicist; Agnes Repplier, essayist; Josephine Peabody, poet; Lillian Wald, civic worker; Mrs. Harry Payne Whitney, sculptor; Cecelia Beaux, painter; M. Carey Thomas, feminist; Mrs. Beach, composer. The whole matter of stirring up the big Eastern cities over the question of the twelve greatest women was started by the query of the Chilean delegate to the Baltimore convention of the National League of Women voters which met early in last June.

INAUGURATION OF THE "TWELVE O'CLOCKS"

Under the direction of Ida G. Scott an innovation in the musical activities of San Francisco is about to be launched next Tuesday noon at Knabe Hall of the Kohler & Chase building in the "Twelve O'Clocks," a series of musical events in which the younger set of artists will be given an opportunity to reveal their efficiency before interested listeners. It should not be misunderstood that younger artists means pupil recitals. On the contrary the young musicians who participate in these have been selected from the professional list; but they are eager to advance the cause of good music by creating more musical activity and to get the young people aroused to the appreciation of the better kind of musical endeavor. The admission is very modest and season tickets at nominal rates can be had by applying to Miss Scott. The programs have been compiled to inspire in the attendants a wish to come regularly and often.

The following program will be given on Tuesday and Friday noon, September 26th and 29th: Quartet (a) 'Twas April (Nevin), (b) Snow Flakes (Cowen), Mesdames Dwight, Hillback, Oleson and Miss Halden; (a) Lilacs (Brahms), (b) Cradle Song (Gretchaninoff), (c) Hayfield and Butterflies (Del Riego), Mrs. Oleson; Duetts (a) O, That We Two Were Maying (Nevin), (b) Spring (Delibes), Miss Hayden and Mrs. Dwight; Lo! Hear the Gentle Lark (Bishop), Miss Hillback; Quartet, Ring Out, Wild Bells (Gounod-Root), Mrs. Dwight, Miss Hayden, Mrs. Hillback, Mrs. Oleson; (a) List the Trill (Natoma) (Herbert), (b) Trees (Beach), (c) The Lark in My Heart (Spross), Miss Hayden; Duetts—from Lakme (Delibes), Mesdames Hillback and Oleson; Habanera (Carmen) (Bizet), Clavelitos (Nalverde), Mrs. Dwight.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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MUSIC IN THE TRANSBAY CITIES

BY ELIZABETH WESTGATE

1117 PARC St., ALAMEDA, CAL.—TELEPHONE ALAMEDA 155
(EDITORIAL NOTE)—In order to enable our Oakland-Berkeley-Alameda Representative to cover that fertile Musical Field thoroughly we shall appreciate full co-operation from the musical profession across the Bay. One of the sorest ways to lighten Miss Westgate's burden is to enable her to keep track of all musical events by sending her programs, announcements and tickets regularly and promptly. If it is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

Oakland, September 18, 1922.

It is with joy that I take again in hand my more or less trusty typewriting machine and by the use of the well known "hunt" method (for, alas! I have no technique on it) prepare random, and often hurried, items for the Pacific Coast Musical Review.

In the past, the Editor-in-chief has permitted my personal opinions of musical matters to appear unchallenged, be they never so contrary to his own. Not often, it is true, have we differed fundamentally, but in details many, many times. I build my musical faith, as does he, on the rock BACH; and through Mozart and Beethoven, through Schumann and Chopin and Brahms, and even through Rubinstein and Liszt, I gain what comes to the open mind. But Ornstein intrigues me; Stravinsky informs, and our lamented Griffes, gone too soon, to join the other archangels, enhance with his gorgeous White Peacock in a glorious dream of a garden. And one day, listening with all my might and main, to the Flonzaley Quartet, playing the Schoenberg Quartet—an impossible feat to perform for any save the Flonzaleys—but that, after all, is another story, and of no avail to tell it here and now.

I can rejoice exceedingly when Debussy and his disciples dispense with melody—as they so often have done; and I can be content that much music is, and ever shall be, utterly enigmatic. For are there not scientists as well as seers among the great shining moderns? I gladly take their utterances on and by faith, as I must accept the facts of the ultra-violet ray and electrons, and other matters to which the mind and heart can and must give credence, but which eye hath not seen nor ear heard. Yet does any deny the thrill they furnish?

Therefore it is that I come again with joy. I alone am responsible for any notions herein expressed. I am not even required to be consistent. The blue pencil has never yet been used on my screeds; though that this has been too generous treatment on the part of the editor-in-chief you may declare, and I am the last to deny.

The established teachers on this side of the Bay all report a season begun with a rush which may rightly be termed terrific. "Everybody is studying music," said

one, and that is scarcely an over-statement of the situation.

The Extension Work of the University of California is being carried on most gallantly, with constantly increasing success. Julian R. Waybur has charge of music-matters connected with the extension department of the University of California. Mr. Waybur's sagacity, and a discrimination as fastidious as far-sighted, have found result in many ways. There are to be courses of lectures and concerts, the fees of which are negligible in view of the educational delight so offered. For early in October are planned four lectures on music, with illustrations, to be given at Ebell Hall, Oakland, by a well known authority. Probably also there are to be "talks" on symphonic music and the orchestra of Victor Lichtenstein, who long ago proved himself an interesting and a capable violinist.

An orchestra for amateur musicians, under Mr. Lichtenstein's direction, has had its organization meeting at Emanuel-El school, 1337 Sutter street, San Francisco, where future gatherings will be held on Wednesday evenings. There is a small fee.

A men's choral club, somewhat on the lines of the famous Harvard Glee Club, and directed by Wheeler Beckett, will meet every Tuesday evening at the Piano Club rooms, 2724 Haste street, Berkeley. Men, who have had little instruction, or none at all, are welcome. The only requisite is a desire to sing. The correct "placement" of the voice, and a clear enunciation of the text, will be carefully taught. Those contemplating either of these two helpful courses may write to 301 California Hall, Berkeley.

Zanette W. Potter, the brilliantly successful concert manager, has arranged for this year the most varied and otherwise notable series of artists' concerts of her career as impresaria. Miss Potter's fine taste and her almost uncanny knowledge of what concert-goers love, have never failed yet, and this year surpasses, as has been said.

We are to hear in November the two-piano recital of Guy Maier and Lee Patteson, unique affairs which have been successful everywhere. Isadora Duncan and twenty-three of her students, trained by her from their childhood, are to follow early in December. In January, Mischa Elman comes and in February the beautiful and

beloved soprano May Peterson, now happily recovered fully from an automobile accident. Edward Johnson, the Canadian tenor, is coming in March, and Guiomar Novaes, the Brazilian pianist, whose recitals charmed New York last year, and the year before, and the year before that, is at last to be heard here in Miss Potter's series.

This same manager has also succeeded in planning for ten concerts by the San Francisco Symphony Orchestra, the first to occur October 28th. Regular symphony programs will alternate in this series with "pop" concerts. Mr. Hertz will, of course, conduct.

The Berkeley Musical Association, although it has full reason to be proud of past attainment, enters its thirteenth season with greater prospects than ever. These distinguished artists have been engaged: In November Toscha Seidl, the Russian violinist; February, 1923, Miss Florence Easton, dramatic soprano from the Metropolitan Opera Company, New York; March (early) Edward Johnson, the famous tenor, from the Metropolitan Opera Co., New York; March (late) Alfred Cortot, the great French pianist; April, the Flonzaleys, the world renowned String Quartet. The exact dates will be announced before each concert.

There are as heretofore in the history of the society two classes of membership, associate and student. Course tickets for associate membership can be purchased by anyone, the student membership, at less than half the price, are for persons under twenty-five years of age. No tickets are sold for single events. Can any lover of music on this side of the bay afford not to subscribe to the series? A merely rhetorical query, of course.

One last personal word: I am an exceedingly busy woman, and I shall need this help in preparing this column, namely: Persons giving concerts should notify me. I cannot at any time go seeking for news, but shall welcome it heartily when it comes to me.

Mme. Rose Florence, the unusually skillful and efficient mezzo-soprano and teacher, announces the opening of her new vocal studio at 545 Sutter street, where she will be ready to thoroughly equip young vocal students, eager to obtain genuine training, for an artistic or pedagogical career. Mme. Florence has arranged with Miss Cornish of Seattle to give a recital at the Cornish school on December 4th. She will give this concert on her way to New York. This may lead to additional appearances of Mme. Florence in the Northwest.

Dr. John A. Korsookeen, a noted Russian lecturer on the history of music is now in San Francisco. He has gained special attention because of his splendid lectures on Rimsky-Korsakoff, whom he compares with Wagner, inasmuch as he claims that he has done for Russia what Wagner has done for German music. He gave lectures at the Petrograd Conservatory of Music under the auspices of Count Sheremeteff.

Gossip Among Musical People

Alexander J. Kozloff, a young Russian pianist coming directly from Moscow, Soviet Russia, arrived in San Francisco a few weeks ago, and is going to appear in a series of concerts here. In the fierce struggle for existence going on in Russia as a result of the social revolution for a period of five endless years, a struggle with hunger, cold and epidemics as merciless adversaries, all but strong characters with almost super-human energy were able not to abandon principles and ideals cherished in the long-forgotten happy past. Mr. Kozloff was fortunate enough to have powerful allies, inspiring him in this dead struggle. His leading star was his art in combination with his talent, and victory was his.

Five dreadful Russian winters without fuel available could not make him abandon his piano, so he was forced to study being wrapped in furs with thick gloves protecting his numbed fingers from the cold. During the first two years of the Bolshevistic regime the existing chaos and terror almost killed art and intellectual life in Moscow. Conditions forced the artists to engage in service of the Bolsheviki as the only way to get their scant food rations. They had to abandon art, to save their life. Mr. Kozloff preferred to hunger and suffer; he did not surrender, continuing his studies at the University and Conservatory, achieving graduation from the Conservatory of Moscow with the highest honor, as gold medalist of the class of 1920.

Finally the Bolsheviki realized the gravest of their blunders, consisting in the extermination of art, and so tried to make the life of the artist bearable. Notwithstanding, the artists were regarded as servants of the government. The audiences of theatres and concerts being composed exclusively of officials of the government, having their tickets without charge, had

which was heard as far as Honolulu and Canada, and was picked up by such steamers as the Harvard and Yale. Sunday night at the radio concert at the Fairmont Hotel for the benefit of the Jackson miners' families, some of the contributing artists were: Daisy O'Brien, contralto; Lizeta Kalova, Russian violinist; Alexander Kozloff, Russian pianist, and Jack Edward Hillman, baritone and great radio favorite.

Louise C. Stadlinger, accompanied by Helene Stadlinger, will give a special musical program at the first of a series of lectures in character analysis by Eugenia Rabbas, who is under the management of Madame Vought. The first lecture will be given on Friday evening, September 29th, at Sorosis Hall. The affair is complimentary, and all who have not yet heard Miss Rabbas in her wonderfully helpful character studies, will be welcomed at these lectures.

Andre Ferrier, the distinguished French tenor and director of the Theatre Francaise, who, together with Mme. Gustin-Ferrier, the excellent prima donna soprano, and M. Simondet, the delightful French lyric tenor, spent the summer in Mexico, left for San Francisco last Monday, September 11th, and arrived here on Sunday, September 17th. M. and Mme. Ferrier reopened their studio on Monday, September 18th. This organization of three superior artists gave altogether fourteen concerts. Eleven of these took place in Mexico and three in Guadalajara. All of them met with brilliant success. Among these fourteen concerts two were given for the Conservatoire National, and prior to their departure, M. Carillo, the director of the conservatory, gave an official reception in the artists' honor. M. Ferrier will announce his plans for the Theatre Francaise as soon as he has had time to prepare them.

Henrik Gjerdrum, the well-known pianist, accompanist and teacher, has reopened his residence studio at 2321 Jackson street, after spending a very well-earned and delightful vacation, and begins the new season with a larger class than he has had at this time during previous years. Mr. Gjerdrum is planning several pupils' recitals, and will also appear in concerts and musicales during the course of the season.

Ellen Edwards, a distinguished English pianist, has been added to San Francisco's musical colony, both as artist and pedagogue. Miss Edwards is a double gold medalist and associate of the Royal College of Music of London, England, and later went to Berlin to become a pupil of Ferruccio Busoni. Miss Edwards appeared with gratifying success as soloist with the London Symphony Orchestra, and has given numerous recitals in London and the provinces. Miss Edwards will undoubtedly be a valuable acquisition to San Francisco's musical life.

Miss Margaret Bruntzsch, the noted operatic contralto, has decided to remain in San Francisco during this season, and after spending an enjoyable vacation has opened a studio and will accept a number of ambitious students eager to become familiar with the best traditions of vocal art and concert, as well as operatic repertoire. Miss Bruntzsch has had excellent experience in the leading operatic organizations of Europe, and while she will devote some of her time to educational problems, she will not neglect her concert work, specially as artists of her calibre are greatly in demand. Miss Bruntzsch will be affiliated with the University of California Extension Division.

Mrs. Theodore Thomas, founder of the National Federation of Music Clubs, and widow of the famous symphony conductor, was a visitor in San Francisco last week, and was given a reception at the Palace Hotel last Friday evening, at which some of the city's leading musicians and music lovers honored her. The reception was under the auspices of the San Francisco Musical Club, of which Mrs. Lillian Birmingham is the president, and a musical program of exceptional artistic character was presented.

Mrs. Helene Allmendinger, the well-known vocal artist and teacher, has been enjoying a very happy vacation at Ann Arbor, Mich., partly resting at a summer resort, of which there are many in Michigan, and partly attending concerts and lectures at the Ann Arbor University Summer School. On Sundays Mrs. Allmendinger was asked to sing in the quartet of the First Baptist Church shortly after her arrival, and she had to come from her residence at the lake each week-end to sing in church. About the middle of this month Mrs. Allmendinger will leave for Cleveland, Ohio, where she will remain for this season.

Orley See presented a violin ensemble, composed of some of the more advanced of his pupils, at one of the most interesting of the Half Hours of Music at the Greek Theatre last Sunday afternoon. In the ensemble numbers the playing disclosed a knowledge of the principles and requirements of group performance, worthy of seasoned artists. In technical facility and tone quality the young pupils were found entirely adequate, and a marked feeling of musical values was evident. The Moszkowski Suite for two violins and piano was played with intelligence and eloquence by the Misses Hospitalier, Patrick and Holcomb. In the solo group Miss Hospitalier played with poise and a very evident command of her instrument. Her singing tone won a ready response from the audience. Those participating in the program were: Miss Hospitalier, Miss Reva Patrick, Miss Hazel Freeland, Miss Frances Kockritz, Maurice Sheehan, Norman Stultz, Miss Mariquita Ponce, violinists, and Miss Grace Foley and Miss Evelyn Holcomb, pianists.

Leon M. Lang, retail manager of Kohler & Chase, took a day or two off his strenuous duties and visited George L. Piner at his beautiful ranch near Kelseyville, Lake County. While there he thoroughly enjoyed a well earned rest and participated in some musical events playing the piano at a vocal recital given by E. John Vale, tenor, pupil of Mr. Piner, who possesses a voice of rare beauty and timbre. The concert was a decided success and elicited nearly a column of enthusiastic comment in the Kelseyville Sun. Mr. Lang is enthusiastic about the beautiful country and enjoyed his brief vacation thoroughly.

LETTY PENN DELIGHTS LARGE AUDIENCE

The dramatic section of Community Service opened the new season at the social hall of the Emporium on Monday evening, September 11th. While the program consisted of several interesting numbers among which were appropriate addresses by those in charge of this section of the service, we considered of special interest a musical sketch by Letty Penn, which, both by reason of its vocal merit and picturesque costuming and ingenuity of arrangement, is worthy of special attention. Miss Penn makes an immediate impression because of her exceptionally attractive personality and her grace of histrionic deportment. Her voice is a smooth and



LEON M. LANG, GEORGE PINER AND E. JOHN VALE
Enjoying a pleasant outing at Mr. Piner's
Beautiful Ranch in Lake County

pliant soprano voice well pitched and used with fine shading. The songs, while of rather a lighter vein of vocal composition, are exceedingly melodious and appealing, and are interpreted with much skill and taste. Miss Penn changes her costume three or four times with gratifying promptness and lack of unnecessary hesitancy, and the Chinese number, the first of the set, is specially rich in color and charming in melody. It is a sketch that is bound to be successful anywhere. Miss Maud McPaul played the accompaniments with precision and accuracy as to musical value.

THEOLENE POHLSON, VIOLINIST

Theolene Pohlson, violinist, has returned to San Francisco to make this city her home. She is a violinist of exceptional ability and is a well known teacher in the east. Miss Pohlson's early violin studies were with Adolph Rosenbecker, of Chicago. Later she studied with Luigi von Kunitz of Toronto, Canada, and then with Leon Sametini of the Chicago Musical College. Her ability as a violinist brought her engagements as soloist of concerts. Her artist trio was a well known organization in the east, playing many club and concert engagements.

Miss Pohlson is also a soprano of merit. Her training in voice was with Shirley M. K. Gaudell, of the Cosmopolitan School of Music; with M. Sacerdote, of Chicago Musical College, and with the well known artist and teacher of Chicago Opera, Vittorio Trevisan. While at her home in Springfield, Ill., she was connected with the Public Schools, teaching singing and violin. She was also assistant to Prof. Westoff, director of Music at the State Normal School in Normal, Ill.

In San Francisco, Miss Pohlson will be connected with the Manning School of Music, and will teach violin, and also will teach children the correct method of singing. On Monday, Wednesday and Friday mornings, Miss Pohlson is at the Fairmont Hotel School, where she teaches this work in classes, and gives private lessons. On Monday and Thursday afternoons the singing classes will be at the Manning School of Music. Miss Pohlson will give a recital at the Manning School of Music on Friday evening, September 29. She will be assisted by John C. Manning, pianist.



LETTY PENN
An Unusually Clever Young Soprano Who Enjoys
Much Public Favor

the artists playing for a miserable pay. They had to play in cold and filthy halls. No Russian subject was given the right to leave Russia. Everybody was forced to work without having the privilege to change his residence or occupation. To get a permit to leave Russia, Mr. Kozloff arranged a concert and succeeded in making some influential Bolshevik commissars so enthusiastic about his playing that a foreign passport was granted to him, whereby it was hoped he might propagate the high standards of Russian art in foreign countries.

Mr. Kozloff started his journey to the United States ten months ago. Due to the breakdown of transportation in Russia and the unsanitary conditions, he became a victim of spotted typhoid fever, being infected in the overcrowded cattle cars by assisting in removing corpses of his fellow travelers, victims of starvation and typhus. Through his playing he paid his way to the United States.

Madame Jeanette Bailey Whittaker, lyric soprano; Harry Reisfelt, violinist; Corinne Goldsmith, pianist; Irene Whittaker, accompanist, and Eugenia Rabbas, lecturer, forming a unit of entertainment, have been doing some constructive work among the sailors at Goat Island, the soldiers at Angel Island and the prisoners at Jare Island. Their splendid programs at these places have brought forth commendation from the heads of the departments with a request for a return visit each time. Madame Vought, under whose direction this work is being carried on, is anxious to organize more units for this kind of work. On Sunday morning these artists gave a radio concert from the Fairmont Hotel,

THE CHAMBER MUSIC SOCIETY

The concert given by the Chamber Music Society of San Francisco in Colorado Springs on the evening of September 9 was expressed in the following high terms by Wilhelm Schmidt of the Colorado Springs Gazette: More than 200 musicians and music lovers are spiritually richer following a most refreshing treat which had been provided for them at the spacious home of Miss Grace Casey by the group of very artistic gentlemen professionally known as the San Francisco Chamber Music Society.

Headed by Louis Persinger, musical director of the organization, Nathan Firestone, Walter Ferner, Louis Ford and Elias Hecht this remarkable company of players opened to our impoverished minds the beauties and profundities of chamber music as has never been done before in local musical history.

Their program included a quartet for strings by Ravel, the Serenade op. 23 by Beethoven and the Dohnanyi D flat string quartet, and throughout the diverse moods of the works there were present at all times the same perfect agreement of tone, of pulse, rhythm, nuance, and spiritual understanding. This was chamber music as it is rarely heard in this country, chamber music which does not suffer by comparison with that presented in years long past by the famous Joachim, Hollmeberger or Bohemian string quartets.

Here are five serious minded and uncommonly gifted artists who devote themselves without reserve to the truthful reproduction of the most difficult yet wonderfully satisfying form of musical composition. How well they succeeded in their stirring music-making can be attested to by everyone who was privileged to gather around them last evening; an atmosphere which had in it a breadth of the last century salon in which chamber music had its birth and highest development. Their performance in short came to us like one great voice, pure, full of warmth and eloquent with the message of the composer. A public concert should be arranged here at some future time for this happy combination.

SAN JOSE TO HAVE MUSIC SERIES

Through the enterprise of Manager Selby C. Oppenheimer of San Francisco, San Jose, the Garden City of California, will for the first time enjoy a series of concerts by premier artists in the list of the world's greatest. Oppenheimer has engaged the Victory Theatre in San Jose and will present four all-star events including recitals by Louis Graveure, the baritone, on December 7th; Benno Moiseiwitch, Russian pianist on January 22d; Mischa Elman, Russian violinist on February 1st and Carolina Lazzari, contralto, on March 6th.

ARTHUR JUDSON IN NEW YORK

Concert Management Arthur Judson has established an office in New York in addition to its headquarters in the Pennsylvania building, Philadelphia, its Manhattan address being Room 721 in the new Fisk building on Fifty-seventh street at Broadway.

With Concert Management Arthur Judson is the International Concert Direction, Inc., of which Milton Diamond is the director. The affiliation of these bureaus last spring has resulted in the compiling of a strong list of artists, and bookings for the season about to open are reported to be extremely satisfactory.

Concert Management Arthur Judson will continue its local activities in Philadelphia and in conjunction with the International Concert Direction, Inc., will direct the tours of the following artists: Inez Barbour, Claire Dux, Estelle Hughes, Marie Tiffany, Margaret Matzenauer, Helena Marsh, Sigrid Onegin, Theo. Karle, John Barclay, Clarence Whitehill, Bronislaw Huberman, Kathleen Parlow, Thaddeus Rich, Alexander Schuller, Robert Braun, Alfred Cortot, Madeleine Grovez, Leo Ornstein, Olga Samaroff, Frank Sheridan, David and Clara Mannes, Elshuco Trio, New York String Quartet, Philadelphia Festival Orchestra, Rich Quartet, Rich-Kindler-Hammann Trio and Stuart Walker's "The Book of Job," and Elly Ney, Giuseppe Danise and Irene Williams will remain under the management of the International Concert Direction, Inc.

A new department has been created especially to arrange for and to promote debut recitals, and many such events have already been scheduled for the com-

ing musical year. It is the plan of Concert Management Arthur Judson to make metropolitan appearances available for as many promising young artists as possible and the response thus far indicates a busy season.

STOLOFF AT CALIFORNIA

Maurice Stoloff, a protege of William A. Clark, jr., founder of the Philharmonic orchestra of Los Angeles, will be the soloist at the grand concert at the California Theatre Sunday morning, September 24. He is fortunate in having had masters of the violin to shape his musical ideals: two of the most prominent being Theodore Spiering and the great Leopold Auer, who said of him, "Maurice Stoloff is in possession of unusual gifts as a violinist and as a musician. He will undoubtedly become a solo violinist of remarkable powers." A prophesy the young virtuoso is fast making a reality.

Maurice Stoloff's Eastern appearance was preceded by a tour of the Pacific Northwest where his audiences were enraptured by his brilliant technique and masterly interpretation of the difficult selections presented. In New York he appeared as soloist in numerous concerts and recitals and was most enthusiastically received, then followed a tour of the New England states and Pennsylvania.

Besides being a member of the Philharmonic Orchestra, Mr. Stoloff has made many concert appearances this season, notable especially were his concerts with Gertrude Ross, composer-pianist, at the Ebell Club of Los Angeles and the Pasadena Shakespeare Club. He presented recitals also at the Catholic Woman's Club, at the Riverside Woman's Club, at the Wa Wan Club and in Santa Ana, and appeared in numerous joint recitals throughout Southern California. For the coming season Mr. Stoloff will again play with the Philharmonic orchestra and will fill concert engagements on the Pacific Coast. At the California Theatre's concert, Stoloff will play Sarasat's Romanza Andaluza and Smetana's Aus der Heimat.

Gino Severi, whose programs are always a delight to the music lovers who attend these concerts, will conduct: March of the Bojars (Halvorsen); (a) Lamento, for strings (Marie), (b) Dance of the Gnomes (Ilynsky); "Madame Butterfly, selection (Puccini); "Sakuntala," overture (Goldmark).

MUSIC FACULTY HONORED AT TEA

In the series of teas given by the different residence halls at Mills College, that given last week by College Hall was one of unusual interest from a musical point of view. The faculty of the School of Music were guests of honor and the program was given by three students in that department. These young women are Misses Helene Reynolds, Mary E. Jump and Karolina Jump. They are known as the Mills trio. They formerly played under the name of the Sicilian trio.

Miss Reynolds has been selected as second harpist for the coming season of the San Francisco Symphony Orchestra. She played the following selections: Adagio from Act II, Lohengrin (Wagner); Fantasiestuecke (Schucker); Largo (Handel). Miss Mary E. Jump played the second and third movements from the concert in F sharp minor of Vieuxtemps.

College hall has come to be known as a center for music on the campus, as its head residents have been lovers of music. Mme. Evelyn Stoppani, when she was a member of the teaching staff brought many musicians of note to the hall, and Mrs. Esther A. Gaw, the present head resident, is a violinist of ability. The music faculty who were guests at the tea included: Luther Marchant, Frederick M. Biggerstaff, Edward Faber Schneider, William J. McCoy, William W. Carruth, Arthur Weiss, William F. Laraja, Catherine Urner, Alice C. Bumbaugh, Bessie Connell Keefer, Lauretta V. Sweesy and Elizabeth Richardson.

SWIFT MALE CHORUS PRIZE

Samuel Richards Gaines' Waken. Lords and Ladies Gay the successful part-song for male voices in the Swift & Co., Chicago, competition has been awarded for publication to the house of J. Fischer & Bro., New York. The same composer's Russian Fantasy for women's voices (Schumann Club of New York first prize) and A Shepherd's Song (Madrigal Club of Chicago first prize) also appear in Fischer Edition.



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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, Sept. 18, 1922.—Los Angeles may possess a great amphitheatre at Hollywood Bowl, if an offer of W. A. Clark, jr., to bear one-third of the total expenses for this structure and related improvements at the Bowl is met by the public of Los Angeles and Hollywood to the extent of providing the other two-thirds of the expense. Simultaneously came the announcement today from Mrs. J. J. Carter, secretary of the Community Park and Art Association, that a second open air concert season will be held next summer, the one just closed proving a financial success. W. A. Clark, jr., whose offer had caused a stir of profound gratitude, was found in his library today, working at a monograph on Shelley, the poet, which he is writing.

When interviewed on the proposed erection of a Greek amphitheatre, Mr. Clark readily and emphatically entered into the subject. "My sole purpose in offering to bear one-third of the expenses for a Greek amphitheatre and other necessary improvements at the Bowl is that of a citizen and art-lover. I have no connection with the Bowl management now nor shall I be affiliated with it after erection of the theatre. Incidentally my offer has no relation whatever with the Philharmonic orchestra, nor with the open air concerts at the Bowl this year or in the future. I am willing to pay one-third of the expenses if the people of Los Angeles and Hollywood will provide the other two-thirds. I hope that representative committees from Los Angeles and Hollywood, including the Chamber of Commerce, will take up soon the matter with me.

"In turn it should be my right to name the architect. This architect would furnish the plans and also supervise the construction of the amphitheatre and improvements decided upon by the committees and myself. Of course the nature and type of the amphitheatre and various improvements, the plans in themselves, the actual construction part, including the letting of contracts, would be chosen in consultation with these two committees. Upon completion of the improvements and of the amphitheatre the Community Park and Art Association now operating the Bowl would take over the possession and management of these improvements without restrictions. In the meantime the Bowl could not be used while construction work is under way.

"I am making this offer because Los Angeles as a growing art center does need a great open air theatre. I have no definite plans in mind, but I am thinking of the Greek theatre in Berkeley. Probably the expense will be more than \$100,000. The Bowl is the ideal location for such an amphitheatre. I am merely announcing my willingness to do my share in what I think will prove a great civic asset. To my mind it should be a matter of civic pride for the people of Los Angeles and Hollywood to make the Bowl into what it is predestined by nature to become, a wonderful art center. We may as well do it now."

Following the symphonic rise of this city through the winter and summer seasons of the Philharmonic Orchestra, Los Angeles as a musical community has arrived at a new milestone of development with the formation of a new manner and potentially as important as any existing musical body. I am speaking of the newly formed Los Angeles Chamber Music Society under the presidency of Allan C. Balch, whose interest in the proposed work of the new organization made its existence possible. Incidentally, plans for such an organization were originally voiced by Mrs. Blanche Rogers Lott, the noted pianist and chamber music player. W. E. Strohbridge has been chosen manager.

What the addition of the Los Angeles Chamber Music Society to our present musical organizations will mean may be pointed out at a later date. Suffice it to say, that one is wont to consider a town possessing such an organization as truly musical. That the new society is prepared to contribute its full share to the musical culture of Los Angeles is evidenced by a program schedule, probably in advance of any other city excepting New York City, Boston and probably on par with Philadelphia and Chicago. Twelve concerts will be played at Gamut Club Auditorium, a concert hall probably more suitable for this type of programs than any other. The first program is planned for Friday, October 27. Concerts will take place every two weeks, thus on Fridays alternating with the Philharmonic Orchestra concerts.

Practically every form of chamber music will be presented, thus assuring wide variety of music within the individual program, and within the series as a whole. The present personnel of the society mentions: Sylvain Noack, violinist; Emile Ferir, violinist; Henry Svedrofsky, violinist; Ilya Bronson, cellist; Henri de Busscher, oboist; Blanche Rogers Lott, pianist; Jay Plowe, flutist; Pierre Ferrier, clarinetist; Samuel H. Bennett, French horn, and Alfred Kastner. Other artists will be included, for it is the plan of the program committee to present works which also call for trumpet, bassoon, and duplications of the instruments already mentioned. For the first time in the musical life of this city chamber music will be offered in the fullness of its musical versatility, classic and modern.

"Constructive work in every department is our slogan for the coming season," declared Mrs. Grace Widney Mabce, the efficient president of the Wa Wan Club. A perusal of the working schedule mapped out by the board at their meeting this week will prove even to those who are not familiar with the traditions of this club that Mrs. Mabce has not promised too much. So



Adelaide Gosnell

great has been the influx of members that the club had to take larger quarters, for which the Gamut Club has been chosen. Before long the club will have to have its own building. With close to 900 members on our roll this should be quite feasible.

"October 11 we will open our season formally. The board meets at 10 o'clock in the morning. At noon a luncheon will be served to members and guests. Then follows a lecture on music appreciation and an artists' program. In the latter part of the afternoon we will hold open house. All friends of the club are invited. Apropos, luncheons will be held every second Wednesday of the month. Artists' programs take place every fourth Wednesday, after which tea will be served for a social 'get-acquainted' hour. Our student department, too, is growing fast. Programs are planned for every third Saturday afternoon of each month, followed by a social dance hour. This department is open to students between 15 and 25 years of age. Newly organized is the juvenile department under Mrs. Ella Duffield, the composer of children's songs. This department includes children under 15 years.

"Anna Priscilla Risher, the well known composer, has been chosen chairman of the resident composers' committee. She is making arrangements for programs featuring works by Los Angeles composers. A manuscript program has also been proposed. This committee will further prepare a booklet list of the works of club members. New, too, is the addition of a vocal department, a quartet, with Berry Boyd as chairman, J. B. Poulin, director, and Mrs. M. Hennion Robinson as accompanist. The programs of the double quartet will feature works by club members and resident composers. Similar policies rule the activities of the dramatic and of the literary departments. As during previous years we will give a number of concerts at the hospitals, this work to be carried on under Mrs. Carl Johnson, chairman of the altruistic department. In short, the Wa Wan members are ready to make their club a channel for worthwhile work," Mrs. Mabce concluded.

Officers for the club year just begun are: President, Mrs. Wm. E. Mabce; first vice-president, Mrs. Carl Johnson; second vice-president, Mrs. Edward Dvorak; third vice-president, Anna Priscilla Risher; fourth vice-president, Louise Anderson Henderson; recording secretary, Maude Fenlon Bollman; corresponding secretary, Gail Mills Dimmitt; financial secretary, Letitia Williams; treasurer, Pearl Cole McMullen; auditor, Harry Baxter; parliamentary, Mrs. W. H. Anderson; program, chairman, Carlotta Comer Wagner; Anna Priscilla Risher, Jessie Lucile Gibbs, Mrs. Edward Dvorak; altruistic, chairman, Mrs. Carl Johnson, assistants, Miss Louise Wharton, Mrs. Merrick, Mrs. L. B. Gerard, Mrs. Helen Hollzer, Mrs. Norman C. Robinson, Mrs. Berne S. Barker; press, chairman, Mrs. Frank Geiger, Elizabeth Theresa Bazant; membership chairman, Mrs. Frederick Taylor; hospitality, chairman, Mrs. Anthony Carlson, Bessie Fuhrer Erb; student chairman, Annie Stockton Howell; juvenile chairman, Ella W. Duffield; house chairman, Edith Wing Hughes; choral chairman, Pearl Berry Boyd; philanthropy chairman, Mrs. E. H. Wiley; welfare chairman, Louise A. Anderson; Helen Hunt Jackson memorial, Virginia Calhoun; officers of the student department are: Miss Loraine Noble, president; Jeanette Thompson, vice-president; Margaret Anderson, secretary; Viola Burgess, treasurer; Lily d'Albert, membership chairman; Georgia Johnson, social chairman.

Emile Ferir, the noted viola player, will have a very busy season this year, not only in connection with the Philharmonic Orchestra, where he occupies the first chair of his section, but also as a soloist and chamber music player. He is a member of the Philharmonic Quartet, and of the Ensemble Moderne, and will further appear with the Los Angeles Chamber Music Society. He has just filled his first recital engagement with splendid success at Santa Barbara and is also to appear before the Hollywood Woman's Club. After Christmas he will be heard in San Francisco with the Chamber Music Society of that city.

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May MacDonald Hope, who has given many seasons of unremitting devotion to the trio under her name, is at present enjoying a well-merited holiday in the East, visiting especially Kansas City, from which city she was sent abroad as a gifted student. Upon her return she will make formal announcement of her six concert programs and dates for the forth-coming winter. While in Kansas City Miss Hope was given a heart-touching welcome by the humorous admirers of her splendid art and sympathetic personality. Several of the leading clubs entertained her. The Kansas City Chamber Music Society gave a special luncheon in her honor at which many of the prominent musicians and club leaders were present. The same organization arranged for an evening event to give Miss Hope's friends, who were unable to attend the luncheon, an opportunity to meet her again. Miss Hope may, in response to the urgent requests of her friends there, return to her old home town for a flying visit during winter and play one or two programs. Her work there is still gratefully remembered. Here in Los Angeles Miss Hope will continue to teach and to act as head of the Los Angeles trio, founded by her. Shortly she will announce a list of the novelties and rarely heard classic works the trio will render this season.

Raymond Harmon, one of our most gifted tenors, has returned to his studio and finds himself widely engaged both as a soloist and teacher. During the past two years Mr. Harmon has established for himself a reputation as one of the most artistic singers who know how to use their vocal means. Incidentally, the latter are of lovely quality. His engagements have linked him with practically every club of importance and brought him hearings during most of the more pretentious choral and oratorio concerts in the Southland.

Choral rehearsals of the Los Angeles Oratorio Society will be resumed Monday evening at Berean hall. Conductor Smallman and President John Wilfirth have chosen the Messiah for the December 17 concert. The Apocalyp, the oratorio of Paolo Gallico, the American oratorio, which won the \$1000 prize offered by the National Federation of Woman's Clubs, is to be presented February 25, and Samson and Delilah, by Saint-Saens, May 1, the last concert. Lorna Gregg has again been appointed accompaniste of the chorus.

Mme. Anna Spotte, now vacationing at Arrowhead Hot Springs, will return to open her studio at the Tajo building and resume teaching Monday. The coming season promises to be one of the busiest for Mme. Spotte since the establishment of her studio here, as she will conduct a school for the training of artists who aspire

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to appear in grand opera as well as the training of voices. Besides her teaching Mme. Spotte has been booked to appear before many of the clubs and high schools of Southern California. The opening of Louise Gude's studio in the Majestic Theatre building for the season of 1922 and 1923 has been somewhat delayed on account of an automobile accident on Labor Day, in which Miss Gude was seriously injured. She now expects to resume her work next week.

Lucy E. Wolcott will open the season of the Santa Ana Valley Ebbl club at the Temple Theatre, September 27, with an American Indian group of interpretative songs. Miss Doris Van Lone will preside at the piano.

Walter Henry Rothwell, Mrs. Rothwell and daughter are sailing from Liverpool the latter part of this week, homeward bound. Mr. Rothwell recently visited the home of his mother in the suburbs of Vienna and enjoyed a family reunion. He attended the international festival of chamber music at Salzburg, where the symphony conductors of Europe assembled, Richard Strauss making the leading address. Plans were completed for the erection within the next two years of a great "world theatre," and Mozart chamber music festivals and symphony programs may be heard under the most favorable conditions. Rothwell has visited all the music centers of Europe, procuring classical compositions, modern works and novelties for this season's Philharmonic orchestra concerts. In London he visited Sir Henry Wood and investigated the programs which have been given in London during the last season.

Sylvain Noack and wife are now in Berlin, after three months' touring of Holland and visiting their kindred. Noack played with the Mengelberg orchestra in Amsterdam and Frankfurt and is now renewing acquaintance with the leading orchestral musicians of the European centers. He will sail from Amsterdam for New York next week. Other members of the Philharmonic orchestra who have been resting during the summer will return by the 29th of the month to prepare for active rehearsals, beginning October 1.

Lucy E. Wolcott has been chosen by the Ebbl Society of the Santa Ana Valley to open the season with one of her costume programs at the Temple Theatre tomorrow afternoon. This will include Miss Wolcott's French Doll Song and American Indian Song, monologues and a miscellaneous group. Doris Ban Lane will assist at the piano, also playing appropriate selections. Miss Olcott recently had charge of the Community program in the Long Beach Auditorium, when she presented Eryna Deist, Lucille Le Pointe, Mrs. Elmer Frey, Mrs. Lulu Wheeler and Dr. Melville Z. Ellis, vocalists, and Phyllis Randall, violinist.

Interest centers in the plans of Claire Forbes Crane, pianist, whose appearance with the Philharmonic Orchestra under Alfred Hertz at the Hollywood Bowl this summer, was a personal triumph, and Alexander Bevaui.

(Continued on Page 10, Col. 1)

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basso, and director of the recent out-of-door production of Carmen. These two artists have taken studios in the Walker Auditorium, where they will accept pupils and create tabloid grand opera productions for presentation during the coming season.

An interesting combination of musical abilities is indicated in the announcement made by Margaret Goetz, vocal teacher and operatic interpreter, and Grace Adele Freebey, pianist, that they will give a series of recitals during the present season before schools and clubs. Both musicians are well known locally. Miss Goetz has been very successful with interpretative recitals, which have embraced a large operatic repertoire, while Miss Freebey has been applauded both as composer and pianist. The two musicians have opened studios here and are conducting classes, as well as preparing for their concerts.

Gregor Cherniavsky, a pupil of and at one time assistant teacher with the famous Leopold Auer, is rapidly becoming known as the Auer of the Pacific Coast, his classes attracting pupils from as far north as Vancouver. This year his annual pupils' recital will be given in the Philharmonic Auditorium, Friday evening, October 6, when eleven pupils will be heard. Among these will be Henry Sugar and Ruth Wilson, the Misses Grace Barstow, Bernice Beal, Gertrude Wieding, Ethel Burlingame, Lela Burton, Louise Shaw and Elsie Manion and Masters Ben Gronsky and Fred Smith.

New officers of the Los Angeles Music Teacher's Association will take over their duties officially Monday evening, which occasion will be celebrated with a banquet, followed by a program of speeches and musical selections. Miss Eva Frances Pike, outgoing president, will introduce the new board consisting of Julius V. Seyler, president; Davol Sanders, vice-president; Gladys T. Littell, recording secretary; Emma M. Bartlett, corresponding secretary; Kathryn J. Wilson, treasurer; Winifred Lucia Fisher, chairman membership committee; Maude Fenlon Bollman, chairman program and press committee; Edith Lillian Clark, chairman hospitality committee; Charles E. Pemberton, chairman finance committee; Charles C. Draa, chairman auditing committee. Guests of honor are: Mrs. J. J. Carter, Sam T. Clover, editor Saturday Night; Clarence Gustlin, president Santa Ana Musical Association; Ellis Rhodes, president Orange County Music Teachers' Association. Vocal solos will be rendered by Ewart Williams, tenor; John Claire Monteith, baritone; Mae Scarborough Fowler, soprano; Carrie Jacobs Bond, famous song-writer, and Prof. Samuel Anderson, of Beirut, Syria, will speak about postwar conditions in the "old" world.

To Ulderico Marcelli has been assigned by Mme. Nazimova and her husband, and Director Charles Bryant, the difficult but engaging task of providing the Nazimova production of Salome with an appropriate musical score. Contracts to this effect were signed yesterday. The choice was made after careful examination of the available talent and following many conferences with Alfred Hertz, who has been extremely interested in the film version of a story which in its operatic form (Strauss' Salome) was introduced by Conductor Hertz to American music lovers in 1907 at the New York Metropolitan Opera House.

John Smallman, baritone, who returned yesterday from his trip East, announces that he will present songs by four resident composers during his October recital. Songs should be submitted to him within the next three weeks.

Mme. Gloria Mayne is busy enrolling new pupils for the College of Music. Community studios will be opened in all parts of the city and environs for the study of voice, violin, piano, harmony and theory with orchestra ensembles once a week. Mme. Mayne will remain supervisor of voice and general director of the college, and will be heard this season in joint recitals with the eminent baritone Leslie Bingham, who after an absence of several years has returned to the city.

Word has been received from Bertha Winslow Vaughan, one of Los Angeles' most capable vocal teachers, who has been touring Europe for the past three months, that she will return to Los Angeles about October 1 to resume her studio work at the Egan Theatre building.

James Campbell, Jr., pianist, accompanist and teacher, will make Los Angeles his permanent home. He is planning a large class in piano instruction for the coming year, and will do much professional accompanying during the season.

Clara Shaw Herrick, voice teacher, formerly instructor for thirteen years in an eastern college, has recently opened studios. Mrs. Herrick is featuring in her teaching, the new "Lock Breath" method, which was originated and taught by Clara Novello Davies, prominent London and New York voice teacher. This is the first time this new method has been taught on the Pacific Coast, it is stated.

The Woman's Lyric Club of Los Angeles held its opening rehearsal in the Gamut Club Auditorium last Tuesday afternoon. The club is larger this year than ever before, and concert plans for the coming season promise programs of unusual merit. At this meeting much enthusiasm greeted the announcement that Arthur Middleton of the Metropolitan Opera Company has been secured as soloist for the concert to be given on December 1.



Professor Gregor Cherniavsky and Master Ben Gronsky. One of His Gifted Pupils, Mr. Cherniavsky Announces His Third Annual Student Recital for October 6, Philharmonic Auditorium

Dr. Frank Nagel has been retained as director of study for the Hollywood Opera Reading Club. This decision was reached at yesterday's meeting of the club, during which organization of the club was perfected. Dr. Nagel was associated with the Milton Aborn Opera Company of New York City for five years. Previous to that Dr. Nagel was dean of music in Des Moines, Iowa. It was decided to hold the next meeting of the club in the Nagel studios at El Centro avenue at 10 o'clock in the morning. At this meeting Dr. Nagel will review an opera and give an intensive analysis of it, illustrating the movements on the piano. Mrs. Lillia Soelling-Sarguhar, for many years with the Metropolitan Grand Opera Company of New York, will be in charge of the vocal music. At the opening meeting she will be assisted by three artists in arias and a famous trio.

The members passed on the constitution and by-laws at yesterday's meeting of the club. The following officers were elected: Mrs. Loren Curtis, president; Mrs. Alma G. Lanfield, first vice-president; Mrs. Ralph Buckman, second vice-president; Mrs. Mattson A. Morrill, treasurer; Mrs. Harry Wolsang, recording secretary. These officers were also elected directors for three years. Chairman of standing committees for two years are: Mrs. A. E. Huntington, social; Mrs. Harold Ferguson, membership; Mrs. Suzanne Joyce-Spear, instrumental music; Mrs. Lillie Snelling-Sarguhar, vocal music; Mrs. Frederic Fims, publicity. Other members of the club include Mrs. A. G. Castle, Mrs. F. W. Andrews, Mrs. W. L. Percy, Baroness Ryhner Morill and Mrs. Olive Jacoby.

Two hundred thousand dollars is to be expended in the construction of a conservatory of music building for the University of Southern California, according to announcement made today by the University officials. The amount to be spent in this construction is part of a \$10,000,000 development, endowment and extension campaign planned by the University. Speaking with respect to the new plans and needs for a bigger institution, Dr. Rufus B. vonKleinSmid, president of the University, says: "The present college of music is housed in a rented wooden structure a number of blocks off the campus, with few facilities for doing the high type of work that should be done toward the development of this art."

Friends have induced Estelle Heartt-Dreyfus, contralto, and Louis Dreyfus, linguist, to forsake their studio for another week and listen to the song of the waves. The Dreyfus studio will re-open next Wednesday.

Fernand Shoest, 'cello soloist, who made his initial bow to California Theatre audiences last week with decided success, playing Boccherini's Rondo, was studying in the Conservatory of Music at Liege, Belgium, at the outbreak of hostilities between Germany and the "little country of heroes." Shoest took his place in the front line trenches and for two years served as private soldier in King Albert's army. After being gassed Shoest came to the United States and continued his musical career. He was a featured soloist with the St. Paul, Minneapolis and Seattle symphonies until the doctors suggested California for his health. Carl Elinor, the California conductor, is very enthusiastic about Shoest's 'cello playing.

Sol Cohen, the popular violinist, has returned to Los Angeles from a summer spent in the East, composing

and preparing his concert programs for the coming season. He has been engaged to play with the Symphony Orchestra in the Hollywood Bowl for the rest of the season under Mr. Alfred Hertz. At an early date Mr. Cohen will appear in a recital at Ebell clubhouse in which he will feature some of his own compositions as well as those of other Los Angeles composers.

At the California Theatre—Sullivan's charming music from the Mikado is finding most effective interpretation at the hands of Elinor and his musically so suavely playing orchestra. It is a pleasure, to say the very least, to hear these seemingly old-fashioned songs and ballads with the sparkling finesse and spirit the California Theatre Orchestra evinces. Not only do they play well, but they also enter into the spirit of Elinor's selections in a manner which evidently accounts for the applause they win, and the esteem in which they are held, if one listens to movie-house gossip around the lunch table, or at parties. The managing director is wise in keeping up the quality of his orchestra. Fernand Shoest, solo 'cellist, does lovely work in a Rondo by Boccherini both as to tone and technique. As the third number Elinor offers a dance potpourri and it sets the feet of the audience a-tapping.

PACIFIC MUSICAL SOCIETY OPENS SEASON

The Pacific Musical Society will open its new season at the Fairmont Hotel on Thursday evening, September 28th, with an unusually excellent program of which Doria Fernanda, contralto, and Miss Loris Gratke, violinist, will be the main features. The accompanists will be Benjamin Moore and Henri Salz. The program will be as follows: Zigeunerlieder (Brahms), Miss Loris Fernanda; Concerto, G Minor (Bruch), Miss Loris Gratke; Gaelic songs (Hebridian Islands) (a) Kishmul's Galley, (b) A Harris Love Lament, (c) A Raasay Lilt, (d) Milking Croon, (e) Spinning Song, (f) Tir-Nan-Og, (g) A Hebridian Sea-Reiver's Song, (Arr. by Marjorie Kennedy Fraser), Miss Fernanda; (a) Hymn to the Sun (Rimsky-Korsakov-Franko), (b) Slavonic Dance (Dvorak-Kreisler), (c) Tamhorin Chinois (Kreisler), Miss Gratke; (a) Ballade (Debussy), (b) Le Manoir de Rosamonde (Duparc), (c) Le Secret (Faure), (d) Le Chevalier (Holmes), (e) Belle-Etoile (Holmes), (f) Aria des Cartes (Carmen) (Bizet), (g) Chanson Bohemienne (Carmen) (Bizet), Miss Fernanda; At the piano—For Miss Fernanda, Mr. Benjamin Moore; for Miss Gratke, Mr. Henri Salz.

An experiment in musical synchronization was made at the Mission Theatre where for the final week's showing of the Queen of the Moulin Rouge, the orchestra accompanied the presentation with an entire new operatic score, based upon experts from Puccini's opera La Boheme. The score of La Boheme offered an excellent tonal background for the film, since the locale of the opera and that of the picture drama is the same. Practically no other music except that from the Puccini opera will be used, except in instances where the score cannot be played on account of the limitations of theatre orchestras in comparison to an operatic organization. The score was arranged by Gregory Kreshover whose work along this line has attracted much favorable comment. Incidentally, Mr. Kreshover is a pupil of the late Coleridge Taylor, composer of Ilawatha.

BEN MOORE AT CITY ORGAN

Benjamin S. Moore, for several years organist and choir master of Trinity Episcopal Church, will give a recital upon the great municipal organ at the Exposition Auditorium this Sunday afternoon at 3 o'clock. He is a pianist and accompanist whose services are always in demand by visiting artists and he was one of the first to play upon this organ when it was installed in Festival Hall at the P. P. I. E. The selections for his program have been made with great care from the best in organ literature and are varied and interesting in character. This will be the final organ recital before the Industrial Exposition of October and, as usual, there will be no admission fee and no reserved seats. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, announces that the recitals will be resumed later in the season.

The program is as follows: Allegro ma non troppo (Borowski); The Swan (Saint-Saens); Souvenir Joyeux (Lemare); Prelude to "The Deluge" (Saint-Saens); Evening Bells and Cradle Song (Macfarlane); Elfes (Bonnet); By the Sea (Schubert); Allegro Vivace (Wolstenholme); Pastorale (Foote); Toccata (Yon).

LEVITZKI TO TOUR TO COAST

One of the features of the coming musical season will be the return to the American concert field of Mischa Levitzki. He comes back after an absence of eighteen months, during which he conquered (musically speaking) a whole continent and made a leisurely tramp around the world. He comes back unduly modest of his own achievements, but full of enthusiasm about what he has seen and about his return to American audiences.

The entree of Mr. Levitzki only six seasons ago into our concert field was not merely a meteoric flash. It was rather the appearance of a new bright light, which has since been constantly growing more powerful until it has come to occupy a prominent place in the musical firmament. His five American seasons were a succession of triumphs, and now there is no artist before the American public today more beloved by his audiences for his art and personality than Mr. Levitzki. According to all reports, he duplicated this achievement in Australia and has become firmly entrenched in the affections of the concert going public of the Antipodes.

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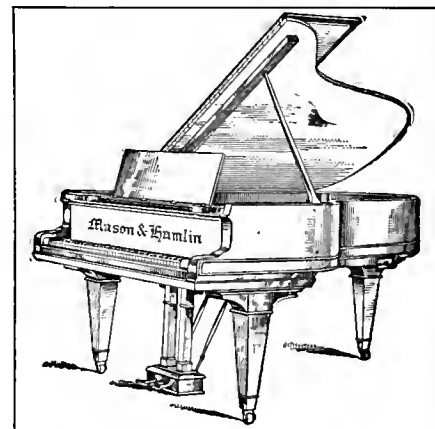
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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLII. No. 27

SAN FRANCISCO, SATURDAY, SEPTEMBER 30, 1922.

PRICE 10 CENTS

GREAT SYMPHONY PLANS FOR LOS ANGELES

Brilliant Hollywood Summer Concerts Under Alfred Hertz Affects Advance Sale of Philharmonic Orchestra Season Under Rothwell Favorably—Friday Afternoon Concerts Practically Sold Out—200,000 Attended Hertz Concerts and Create Surplus of \$5,000 Without Guarantors

BY BRUNO DAVID USSHER

LOS ANGELES, Sept. 23, 1922—Everything points toward this season as a musical year in Southern California, with the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, in the lead. The splendid patronage during the Hollywood Summer Concerts has produced great activity at the box office and a far heavier demand for the popular concert series than for previous seasons. The Friday afternoon concerts are practically sold out, and heavy subscriptions have been booked for the Saturday night events. It is imperative that those who have seats laid away should take them up immediately, and indications point to the fact that boxes and loges will be at a premium before the season opens.

In addition to the fourteen pairs given in Los Angeles, and the twelve popular concerts, the Philharmonic Orchestral Association of San Diego reports that their entire guarantee for six symphony concerts and four children's concerts has been raised. A series of four concerts will be given in Pasadena under the auspices of the Pasadena Music and Art Association, and a series of four concerts in Santa Barbara under the auspices of the Civic Music Association of that city. The first out-of-town concert will be given under the auspices of the Tuesday Musical Club of Riverside on November 7th. The Spinet Club of Redlands will present the orchestra in December; Pomona College, Claremont, Chaffey University, Ontario, Santa Ana Musical Association, the Allied Music Clubs of Long Beach have each arranged for a Philharmonic Orchestral concert in their respective cities. Fullerton, Anaheim, Pomona, Santa Monica, Whittier are completing their preparations for symphony concerts. The University of Southern California is arranging for a series, and Mr. Clark, in his generosity, is giving six concerts for the high school students and six for the intermediate grades for the furtherance of musical education in the public schools; all income for such concerts in the schools to be returned to the pupils for the purchase of musical instruments, scores or any paraphernalia to be used by them in the various school departments—a most gratifying showing.

Forty thousand people listened to orchestral music at Hollywood Bowl at the last four concerts directed by Alfred Hertz. In round figures, more than 200,000 people wandered to the bowl in the ten weeks' season of forty concerts, making the undertaking also a financial success. It is, perhaps, extravagant to say that this is the first time an orchestra season ended without a deficit. Nevertheless, it is a great record that has been established by this city as a music-loving community (at times, one would be inclined to doubt its love for music). The Community Park and Art Association, too, has won new laurels, thanks to its secretary, Mrs. J. J. Carter, and its president, F. W. Blanchard. Mrs. Carter, somehow comparable to a Lady Columbus on the uncharted musical seas of the bowl, persisted that she was heading for land, while Mr. Blanchard was a wise commander who kept a controlling eye on his financial ladder to the last, even when the "good ship" had passed the financial straits among which so many of similar undertakings have stranded.

To complete the trinity, which made the season a success, I must mention Conductor Alfred Hertz. But for the musical and human appeal of Alfred Hertz the bowl would have witnessed another financial wreck, and it has been the scene

of several. The educational value and artistic stimulus this season of open-air concerts has given us cannot be estimated. Hence it is worth while remembering that New York City also this year was unable to meet expenses for its thirty-six open-air orchestra concerts at the stadium. Adolf Lewisohn once more had to meet the deficit. That Los Angeles could, in a small measure, achieve even more than meet expenses without individual, large subsidies is a noteworthy and singular fact, considering that this was the first season. The only other instance in which public support carried a democratically priced musical offering to success was this year's season of municipal opera in St. Louis, where close to a quarter of a million dollars were received at the gates, leaving a profit of forty-odd thousand dollars. But, then, St. Louis has experimented for several years, and the venture was, officially, a municipal

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BY ALFRED METZGER

It was indeed most gratifying to discover that the Colonial Ballroom of the St. Francis Hotel was crowded to the doors on Tuesday evening, September 19th when Doria Fernanda, the young California contralto, who has won for herself many artistic laurels away from home, gave one of the most enjoyable and artistic vocal concerts ever heard in San Francisco. It would almost seem as if concert work was this splendid artist's real genre, rather than operatic endeavour, for we can not help but feel, after listening to her recent concert, that she most assuredly revealed herself in much finer artistic mood than on the few rare occasions we have heard her in opera.

There is unquestionably a certain authority associated with Miss Fernanda's vocal expressions—an authority that is only found among genuine artists. And this professional atmosphere cannot be attained except by way of practical experience backed by intelligence and natural adaptability. We have always maintained that voice alone is not suffi-

that is one of the remarkable artistic features of Miss Fernanda's singing.

Next to the knowledge of making the best use of the voice, we regard thorough comprehension of enunciation or diction as one of the principle requisites of a vocal artist. And here, too, Miss Fernanda adheres to the highest requirements of her art. Her enunciation, no matter in what language it may be, is absolutely correct and perfectly understandable. This is specially noticeable of her German, a language that presents unusual difficulties of enunciation to anyone but a native. Miss Fernanda also makes the impression that she does not only know how to pronounce foreign languages but that she knows the meaning of every phrase she utters.

We come now to the third and final important feature of a real artists' professional equipment and that is a discrimination in the selection of a program that is not only unobjectionable from a musician's standpoint, but which must at the same time please the average musical audience. And herein, also, Miss Fernanda has conformed to well established ideals. Beginning with a group of three classics of the old school—Handel, Martini, Rossini—she proved herself competent to overcome the greatest technical obstacles that can be presented to a singer. She showed how to manipulate an otherwise heavy type of voice in a manner to conform to the flexibility of coloratura requirements. Thus was particularly notable in her excellent rendition of *Una voce poco fa*.

We have heard no American artist interpret a group of German songs—such as these by Wolf, Strauss and Schumann—with that intelligent grasp of their inner meaning that Miss Fernanda succeeded in obtaining. With possibly the exception of the *Fruehlingsnacht* which might have been rendered with just a bit more sprightliness (notwithstanding the import of certain phrases) we could not make any suggestion to Miss Fernanda as to any improvements. The Wolf and Strauss songs were rendered with every possible regard to sentiment and emotional significance.

The same must be said of the French group which in contrast to the rather heavy style of the German school exhibited a delightful delicacy and lightness, which Miss Fernanda emphasized with astounding facility, when one considers the quality of her rich contralto voice. Then came a group of songs by American composers among whom Dorothy Crawford of this city was given the place of honor. Miss Crawford's song, entitled *Mirage*, possesses considerable merit, being the work of a thoroughly earnest and gifted young musician, who has not only studied to great advantage, but who has passed the flapper period of her musical experience and is now writing songs with a definite purpose the emotional and technical value of which are worthy of serious attention. The *Mirage*, both as to the words and musical setting, represents a product of the romantic school, somewhat modern in construction yet sufficiently endowed with melodic threads to be pleasing to conservative ears. It is a song well worth including in any program. Indeed, every song in this group was well and intelligently selected, Miss Fernanda being careful to eliminate some of the trash that is handed to us under the guise of "American compositions."

The program ended with a group of folksongs which Miss Fernanda interpreted with that fine instinct which is necessary to make folksongs valuable



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ral affair. In addition, it played only light opera, while our concerts here often were anything but light. Which is not meant as a criticism of Mr. Hertz, for one of the facts inspiring to your musical reviewer was the manner in which severely classic works in abundance were received by large masses of people, many of the listeners never before having attended such concerts.

Whatever surplus—about \$5,000—remains as happy drops in the bowl, and will be applied to the "rent account" of Community Park and Art Association, the non-profit-making organization which holds the sixty-acre area in trust for the public until it is free of debt. So far no "rent" has been "charged" to the open-air concert "account" on the books of the C. P. A. A., while the risk under taken by the organization was great. To

cient to justify the recognition of a vocal artist upon the basis of artistic efficiency. It is rather what the artist is able to do with the voice that represents the most important phase of vocal art. And herein, too, Miss Fernanda complies with the requirements of a true artist.

The possessor of a rich, flexible vocal organ of wide compass Miss Fernanda has learned to use it with the utmost taste and judgment. It retains its timbre and quality throughout its range, is used in a manner to avoid any inartistic "breaks," is very consistently attuned to proper pitch, and is colored or shaded with the utmost finesse and delicacy of taste. One of the rarest experiences encountered by a reviewer of musical events is the ability of a contralto to retain vocal simplicity and clarity in the high notes without changing the character of the voice. And

(Continued Page 7, Column 1)

(Continued Page 7, Column 1)



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TWENTY-FIRST YEAR

DECLINE OF "POPULAR" MUSIC

The actual value of anything, whether it be music or anything else, is determined by its staying powers. The longer you are able to obtain enjoyment or usage from a certain work of art or a certain article, the greater is its intrinsic value. Anything that is only able to maintain its usefulness for a short period is of little artistic or commercial value. We have always maintained that so-called popular music or jazz can be of no injury to music in general, because neither is permitted to last long enough to undermine any healthy taste for real music that might exist among the public at large. As evidence for the truth of our contention, we need only quote from the New York Clipper the following comment:

Amusement seekers at present are crazy over the novelty orchestras and their original and oftentimes extremely clever rendition of the popular numbers has increased the interest of the public in the new style of playing until it is little more than an actual fad. Leaders are competing with each other for a leading place in the public's opinion, and this has become so keen that all sorts of tricks and subterfuges in playing are being adopted with the idea of making a quick hit. One of the popular ways at present is the preparation of a novelty or "trick" orchestration of a popular number, which, when played, is very attractive, although oftentimes much of the original melody and tempo of the composition is sacrificed. This, according to music men that have made a close study of conditions and are seeking the reason for the present sales slump, is one of the big causes for the lack of interest on the part of the buying public in published tunes. The orchestral rendition of many of the popular tunes played by the popular orchestras, are so far away from the melody as originally written by the composer, they say, and as it appears on the published copy, that the average pianist, after buying a copy and taking it home to his piano, finds that it sounds not at all as he imagined, and that the number played by the orchestra is entirely different than the copy he has purchased. A few experiences of this sort tires the music buyer, as he discovers that the orchestral playing gives him little idea as to the song and he is not inclined to purchase a copy, as he did in the old days when he heard a singer render a number and knew after he had listened to it, just what it was and how it would sound when he played it himself.

Of course, this complaint on the part of composers of popular music and also of publishers of this so-called music comes with ill grace from a lot of profiteers who have abused their privileges as purveyors of music for the sake of getting rich quick. They immediately begin to howl when the pinching is on their own foot. For years these composers of so-called popular

music did not consider the feelings of serious musicians and music lovers, when they virtually stole the works of masters of composition and distorted them into misfits of their original intentions. Some of the names and works held sacred by those of us who love music were the victims of unexcusable vandalism, the result of which was given out as original compositions by "popular" composers. In ninety-nine out of a hundred cases the melody that made these songs popular was really the work of a master of composition, and the "composer", encouraged by the money-mad publisher, sold the long-suffering public the stolen property. But in the end it was shown that there was nothing the matter with the public's taste for music, for invariably good music, stolen by these popular song writers, never failed to gain appreciation.

Now that the orchestra leaders have discovered the fact that the general public enjoys novel effects and easily tires of the same old tune, when dressed up to make money for its publishers, a hue and cry goes up, because the publishing of popular music is becoming unprofitable. It never seems to occur to these writers and publishers that for years they have assisted in making the sale of legitimate and really good music unprofitable. They are now only getting a little taste of their own medicine. Sooner or later the music publishers of this country will discover that it pays best to sell the public only that which is genuine and of the best quality. It is altogether a mistake to assume that the public does not like good music. There are thousands of instances that prove that this contention is erroneous. The moving picture houses give us the finest opportunities to judge the taste of the masses, and we have yet to discover any case when good music well performed did not obtain an enthusiastic reception! FR. BROWN

Unlike bad music, or good music disguised into poor imitations, the genuine article lasts forever. People never tire of good music. They will go time and time again to a good opera. They will listen to symphonies and a lighter vein of good music time and time again. A Wagnerian program or a Tchaikowsky program is always a sure sign that the house will be sold out. And this will continue to be so as long as the world exists. It is the ancient law of the survival of the fittest. There is no use wasting any effort to fight the popular liking for "jazz;" there is no reason to despair over the craze for cheap popular melodies. All of this is purely transitory. The public tires as quickly of a cheap tune as it takes it up, and in the final analysis, popular taste will center around the best in music, if only those in charge of interpreting, publishing and selling music will come to realize the undisputable truth of this fixed natural law.

IMPORTANT ANNOUNCEMENT

So many readers of the Pacific Coast Musical Review have asked us to inaugurate a new department devoted to the theatre that we feel their wishes ought to be considered, and for this reason we wish to announce that beginning with the annual edition we will publish weekly reviews of the leading theatrical performances. This department will contain intelligent reviews of the productions and it will tell the facts regarding every play worth while. The department will not be controlled by advertisements, nor is it intended to be unfair to the various theatres. On the contrary the Pacific Coast Musical Review likes to see a growth of interest in the legitimate theatre. This also includes the Players' Club and similar organizations. We feel that music and the theatre are so closely associated that people who are interested in one are also interested in the other. But much to our surprise these people claim they can not find a way to secure absolutely reliable information regarding the merit of dramatic or musical productions presented at the leading theatres, unless they wait until friends in whom they repose confidence tell them about it. And so the Pacific Coast Musical Review is ready to give its readers this additional service, and we trust we shall be able to gain their confidence in this branch of artistic endeavor the same as we have been able to do in the field of music during more than twenty years.

ALFRED METZGER.

Editor Pacific Coast Musical Review.

WIZARD OF THE NILE TO OPEN THE RIVOLI

Ferris Hartman and Paul Steindorff Will Revive the Old Tivoli Days With One of the Greatest Herbert Favorites

Once again will Kibosh, the Persian magician, who is sentenced to relieve Egypt of drought by calling on the Nile to rise, stalk the boards, and once again will Ferris Hartman bring out the well-known "gag line" and the topical song when the Hartman-Steindorff season of comic opera gets under way at the Rivoli Opera House Monday evening, October 2d, with a revival of Victor Herbert's melodious favorite, "The Wizard of the Nile."

Advance indications are that the atmosphere that surrounded the old Tivoli days will be re-created as far as it is humanly possible. Hundreds of patrons of the old Tivoli days have reserved seats for the week, and to lend the exact touch of local color, a bar (Volstead in character) has been erected in the rear of the house, and a search is now under way for some of the old bar attendants of the former days.

In many ways the choice of The Wizard of the Nile as the opening bill is regarded as a happy one. The piece has received the highest number of preferences in the voting contest which is being carried on for the purpose of determining the operas to be played, and it affords a splendid opportunity for the introduction of the members of the Hartman-Steindorff organization to the theatre-goers. The comedy is of the situation kind which gives Hartman an opportunity to scintillate, the chorus numbers are pretty and frequent, and the solos and the duets contain some of the most popular melodies in the realm of lighter music.

The piece, it will be remembered, introduced the one-time popular line, "Am I a Wiz," and the topical song Dreaming, which swept the country.

The painters, decorators and carpenters who have been engaged in remodeling the Rialto Theatre for the past two weeks have completed their work, and the house which will be formally re-christened the Rivoli Opera House, has been converted into one of the most attractive in the city. Among the improvements have been the remodeling of the interior, the extension of the stage, and the installation of new chairs, new drapes and new hangings.

Excellent acoustic properties have always been a feature of the house, and the announcement is made that each seat commands an unobstructed view of the stage. The size of the theatre gives it the desirable degree of intimacy, which is absolutely essential for the proper production of comic opera.

Features which will make the season will be the revival of standard comic opera in accordance with the preferences of the patrons expressed at the box office, season tickets enabling music lovers to take advantage of every production at reduced rates, exceptional musical interpretation of the scores of the operas by Paul Steindorff, choragus of the University of California, and a select orchestra, capable comedians, talented singers, a singing beauty chorus and "new-art" scenery by Harry Tyler and his wife Bertha, proteges of Joseph Urban and Maxfield Parrish.

The cast of principals includes Lavinia Wynne, well-known San Francisco actress, with experience in grand and comic opera; John Van, tenor, heralded by Hartman and Steindorff as a distinct "find"; Edna Malone, a charming little dancer who has built up a state-wide reputation by her work; Hazel Van Haltren, Rafael Brunetto, Robert Carlson and George Kunkel, who is coming from New York to act as associate comedian with Hartman.

SYMPHONY REHEARSALS BEGIN MONDAY

Next Monday morning the San Francisco Symphony Orchestra will hold its first rehearsal in preparation for the coming season, which opens Friday afternoon, October 20th, in the new Curran Theatre under the direction of Alfred Hertz. The personnel of the orchestra contains very few changes from last season, the most important being a new first trumpet, which position will be filled by Harry Glantz, who has been engaged in the same capacity with the New York Symphony, and was formerly here as a member of the Exposition Orchestra in 1915. Other new names on the list are E. Meriz, R. Gordin, J. Koharich and W. Raven in the first violins; A. Blaha and Winthrop Sargeant in the second violins, and Jascha Schwarzmann in the cello section.

The complete personnel is as follows, with the exception of the second trumpet and another percussion man yet to be selected: First violins—Louis Persinger, concert master and assistant conductor; Artur Argiewicz and L. W. Ford, assistant concert masters; E. Meriz, R. Mendelevitch, M. Gluschkun, T. Jensen, R. Gordin, W. Lind, J. Koharich, H. Koenig, Orley See, S. Polak, R. Ruiz, W. Raven and J. M. Willard. Second violins—E. Rossett, J. A. Haug, W. Manchester, R. L. Hidden, H. Helget, A. Blaha, J. T. Gold, J. A. Paterson, F. Creitz, A. Heft, H. H. Hoffmann and W. Sargeant. Violas—Lajos Fenster, E. Habi, F. Baker, H. Wismer, B. Purl, F. Weiler, V. Lichtenstein, H. A. Dunn, F. Dierich and R. Kolb. Cellos—W. V. Ferner, W. Debe, O. King, W. Villalpando, A. Weiss, R. Kirs, J. Schwarzmann and C. Hranek. Basses—J. Lahann, S. Greene, W. Bell, A. E. Storch, E. Schulz, L. Cassetta and O. Fredericks. Flutes—Anthony Linde, L. Newbauer, W. Oesterreicher (Orchestral Manager). Oboes—C. Addimando, A. Dupuis, V. Schipillitti. Clarinets—H. B. Randall, F. Fragale, J. Shapis. Bassoons—E. Kubitschek, E. B. La Haye. Horns—W. Hornig, P. Roth, E. F. Huske and R. Rocco. Trumpets—H. Glantz and O. Kegel. Trombones—F. W. Tait, O. E. Clark and F. N. Bassett. Tuba—R. Murray. Harps—Kajetan Attl and Miss Barbara Merkeley. Tympani—R. E. Wagner. Percussion—M. Nickel.

USUAL DELAYS IN FORWARDING ADVERTISING COPY NECESSITATE BRIEF POSTPONEMENT OF PUBLICATION OF OUR ANNUAL EDITION

For some reason or other it is impossible to convince everybody that a hundred-page Annual Edition can not be published in one week. Although we thought that this year we started in ample time and had sufficient assistance to get the Annual out promptly, delays in forwarding advertising copy, specially from the East, necessitate a two weeks' postponement of the edition. Forty-eight pages of the hundred were ready at the time of this writing, another sixteen will be ready before this reaches our subscribers. If, therefore, any other artists or teachers wish to take advantage of this delay to announce their plans for the new season, in this widely read prospectus of California's musical activities, they can still reserve space by communicating with the business management of the Pacific Coast Musical Review, 516 Mission St., Tel. Douglas 5380, or by calling at the Editorial Rooms, 801 Kohler & Chase Building, Tel. Kearny 5454.

MILLS COLLEGE MUSIC CLUB PROGRAMS

The Music Club of Mills College, California, is the center of musical activity on the campus, and the program which it has announced for the autumn meetings is one which promises to be of exceptional interest. Modern European composers will be studied and discussed. The list of subjects follows: September 19th, French composers; October 3d, English composers; October 10th, social meeting at Mr. Carruth's studio; November 7th, Russian composers; November 21st, social evening (faculty evening); December 5th, Scandinavian composers, social evening.

A place on the membership roll of the Mills Music Club is open to all students in the music department theoretical branches. The club has a fourfold purpose: it aims first of all to promote co-operation between students and faculty of the department of music; it hopes through its monthly programs to encourage the study of American composers, of foreign composers, ancient and modern, and of musical interpretation, appreciation and criticism; the club has supervision of all musical affairs and all concerts in connection with the college, both on campus and off; and lastly, it keeps the campus informed concerning all concerts, recitals and events of musical interest taking place in the bay region.

Irish Band—Unusual interest will attach to the coming transcontinental tour of the Irish Regiment Band of Toronto, Canada. This famous Canadian-Irish organization is composed entirely of sons of old Erin, and at a competition of all bands of the empire last year it won the first prize. The Irish Band is a concert as well as a military organization, and comes under the direct patronage and with the special consent of the Canadian Government. The limited tour will include a number of concerts in San Francisco and near-by cities, which have been entrusted to the direction of Selby C. Oppenheimer.

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SUCCESS IN SINGING

By JOHN WHITCOMB NASH

THE PRINCIPLE OF BEAUTY

We have seen that clearness of vision and sincerity of expression are vital conditions, inseparable from successful singing; but no one will question the inadequacy of these principles unalloyed with yet other principles for the purposes of song. The intellectual and moral sides of man's nature are taken care of in the activities of these two principles, but there is that something about art which goes further and reaches deeper, that gives intelligible and beautiful shape; balance and proportion, color and line, are some of its elements. The art which brings this about is doubtless intimately dependent upon clearness of eye and sincerity of purpose, but it is something above and beyond these. It has been termed the aesthetic, and undoubtedly is as much and as necessary a part of man's nature as either of the other two. It is the stamp of excellence in mankind. The aesthetic side of man's nature is always prominent, but not outbalancing, in the artist.

The young singer seizes upon this element as the object of development, and rightly so, but we go astray when we lose sight of the first and second principles, vision and sincerity. We are apt to take it for granted that our vision is all that can be desired, and also our sincerity—in fact, we resent any suggestions to the contrary. We realize that style is the culmination of the artist's work, and we conscientiously work toward it, but we mistake sincerity of purpose for sincerity of expression and usually overdo the physical end of it. Many possessors of great voices would have been greater singers had they understood this principle better. Display of voice has handicapped many promising singers; nay, further, it has soon put beyond their reach all possibility of ever becoming singers.

Nature has made certain provisions, and any violation of these ends in disaster. The student and the immature singer cannot be blamed for aspiring to the vocal splendors which, in the case of some of our great artists, have charmed the world; but if the facts underlying successful singing are not understood, there is always a danger of getting side-tracked. The worst feature of this is that the student is unconscious of the condition.

If vocal culture is ever stabilized and standardized it will be upon this basis: **THE TONE ITSELF MUST CARRY CONVICTION.** There be those teachers and coaches—and efficient coaches are very necessary—who might render their work more effective if they could appreciate the value of this principle. But because a tone is "fluty" or "like a cello," or takes on the character of some symphonic instrument, the voice is described as "musical." Musical it may be, but it is destroying the voice itself, if it does not find its beginning in spiritual impulse.

Great artists retain their vocal powers; imitations soon wane. It is no mark of excellence to have attained have them. The greater the prominence, the greater taining the prominence. Such singers are rare, but we have them. The greater the prominence, the greater the strain. The great singers stay with us as singers until physical degeneration sets in; and those who recognize them, and also recognize the counterfeit, can tell you which from what because they recognize the principle.

Is it not strange that we hear so much of "method" and so little of law and principle? The principle of Beauty is so deeply rooted in that of Sincerity that it is difficult to break away from the latter in trying to define the former.

It was Keats who said that "Beauty is Truth, and Truth Beauty." To use this statement as a basis of investigation and development would almost guarantee success, in that it possesses the essential germ of artistic singing, or, for that matter, any other art. Certainly this does not mean that a technique of voice is unnecessary, but it means that technique will not avail without it. Technique has for its object fluent use of the powers, and it is hoped that each branch and detail of technique will be dealt with in logical sequence. However, it is the writer's conviction that the faults underlying the great mass of bad singing are psychological.

The Principle of Beauty embodies that element which we call Style, which is in itself an art, incommunicable and irrefutable as all other arts, and like all other arts, subordinated to laws founded upon psychological conditions. These laws constitute a philosophy of criticism, and a knowledge of them, (in itself), cannot give a singer the power of felicitous expression, any more than intelligent criticism can be considered a guarantee of ability to paint a picture or chisel a statue from the solid marble. But all good singing must conform to these laws just as all bad singing will be found to violate them. The value of this knowledge is that it may be constantly used, and if used intelligently, will

warn the singer of any errors into which he has slipped or may slip if he remains unwarned.

I find myself saying that the first principle is this or that; but what I wish to convey is that without this or that, success is postponed. Relaxation, freedom, sincerity, etc., etc., are all matters for first consideration. Is it any wonder that the study of singing presents a large number of difficulties and obstacles? Imitation may be good, but it may be profoundly false as the student understands it. The contagious error that all maxims confirmed by the practice and use of great artists must be maxims of the art, is a stumbling block which the best of us are liable to.

There is much to be learned through a true philosophy of criticism, for by such means we shall realize that the critical listener should be the object of our appeal. We shall learn that superficialities are valueless in that they serve to conceal our true forces and thus prevent our appreciation of our true values.

Just as there is a vowel technique, (which, by the way, is much neglected), so there is a technique of interpretation which should be watched as closely and carefully as should that of the vowels. To unduly emphasize the emotional and sentimental expressions is to outbalance the nature of the work. The elements of proportion, balance, etc., are intuitively grasped and given their due emphasis only by the true artist. It is so easy for some people to slip over upon certain elements of the art, thereby ruining the cumulative effect, that these elements are objects of necessary criticism.

To overdo anything is to violate the canons of art. Force always throws undue emphasis upon some feature of the work. To illustrate: It may be easy for a singer to keep a true melodic line, but as soon as some intensifying of the dynamic line is required, there will be a tendency to flat, or maybe sharp; this can easily be traced to force, usually in the throat. Now, if the singer knows that force will bring about these undesirable conditions, he will eliminate the force; but in so doing, he is liable to weaken the effect he desires to produce. What is to be done? Here again we refer the condition to the law of Sincere Expression. The student will learn by studying his own experiences how far he may go without overbalancing. The technique of the voice, breath impulse and control, will, if properly directed, give the singer greater power in the matter of volume and resonance than will the forced condition at the throat, which comes from ignorance of the principle of relaxation.

A fine appreciation of the legato will help us to understand the possibilities of the melodic and dynamic lines. Singers, utterly devoid of any conception of the meaning of style, will strive to gain effects with the aid of fortissimi, which can only be characterized by the term "shout." Or again, a mistaken use of the pianissimi will often result in a strained holding in of the tone, "which can only make the judicious grieve." Then the movement, which is either a slow drag, or, as is often the case with immature singers, a ragged moderato, does not conform to the demands of suitable expression. These inaccuracies are characteristic weaknesses of bad singers, and while they might be multiplied, they are sufficient for our purpose.

It is hoped that this series, by directing attention to these faults, may prove of constructive benefit to teachers and students everywhere, for if singing is not a commonsense proposition it would never have gained its universal recognition. If it is, let us, one and all, insist that it be carried on along commonsense lines.

Miss Marion Coursen has now resumed her musical activities after just returning from a tour abroad. Accompanied by her brother, Ronald C. Coursen of Cleveland, Ohio, Miss Coursen took an interesting bicycle trip through England and Scotland, and later went to the continent. Two years ago the pianist came to the Coast from New York, and made her debut in California. After her return to the States, Miss Coursen was married in New York on the 13th of September to Robert Stary, formerly of Chicago.

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Editorial Note:—The Pacific Coast Musical Review is in a position to guarantee the artistic efficiency of the artists represented on this page. They have established a reputation for themselves, partly national, partly international, through regular concert tours or by appearances in operatic organizations of recognized fame. The purpose of setting forth the availability of these reputed artists is to convince the California musical public that distinguished artists of equal merit to any reside in this State. We intend to prove that a resident artist confers honor upon the community in which he resides.

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MUSIC IN THE TRANSBAY CITIES

BY ELIZABETH WESTGATE

1117 PARU St., ALAMEDA, CAL.—TELEPHONE ALAMEDA 155
EDITORIAL NOTE:—In order to enable our Oakland—Berkeley—Alameda Representative to cover that fertile Musical Field thoroughly, we shall appreciate full co-operation from the musical profession across the Bay. One of the surest ways to lighten Miss Westgate's burden is to enable her to keep track of all musical events by sending her programs, announcements and tickets regularly and promptly. If it is imperative that a certain item should appear in the current issue of the paper, the matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglect on the part of someone to notify us.)

OAKLAND, September 24, 1922.—The song recital by Lucia Dunham, mezzo-soprano, at Wheeler Hall of the University of California, last Thursday evening, September 21st, brought out an audience that nearly filled the auditorium, which has a seating capacity of more than a thousand. Mrs. Dunham is one of the most valued of the faculty of the New York Institute of Musical Art, Dr. Damrosch, director, and since she was last heard here has advanced greatly in her art. Always a singer of exquisite taste, always investing her songs with the "inner fire," she now comes as the seasoned artist, for she has gained added distinction through her appearances on the concert stage in New York—a feat growing more and more difficult in that city, full of artists.

Mrs. Dunham's voice is of a lovely timbre, and she uses it adroitly. It is often thrillingly sweet, and she knows how to invest it with a glamorous quality—a mysterious charm, when the content of her songs will be enhanced thereby. If more singers could own that quality—really, I believe a matter of spirit, rather than anything actually teachable—song recitals would offer more oases—to use a figure of speech with implications—than they sometimes do.

The program was arranged in the following order: Colonial songs; folk songs; modern Russian songs; modern American songs. To each group and to each song the singer brought her best, and the Americans are indeed most fortunate that so delightful an artist is presenting their compositions. There were many demands for encores. Mr. Freeman accompanied with conscientious regard for the soloist's moods, and added his part to the unqualified success of the evening.

Five students from Mills College gave the Half Hour of Music at the Greek Theatre on Sunday afternoon, September 23d. Helen Reynolds, harp; Mary Jump, violin; and Karolina Jump, violoncello, played trios by Tschaiowsky and Saint-Saens. Orna Grimwood, a young soprano, and Nathalie Wollin, accompanist, assisted in the creditable program.

The music department of Mills College has expanded this year, new equipments in instruments and space for studios being afforded. A faculty of resident and visiting teachers gives thorough instruction not only in practical music (various instruments and voice), but also in theory; and courses of lectures on the part music has in the life of a cultivated young woman.

The Oakland Municipal Band, Paul Steindorff, director, gives concerts of popular music every Sunday at Lakeside Park.

THE SPIRITUAL ASPECTS OF MUSIC

For the second time on this coast Elizabeth Stuart Brown, distinguished musical theorist, will give a series of four lecture recitals on the Spiritual Aspects of Music. These will be given in Oakland at Ebell Hall, 1440 Harrison street. The first lecture on Johann Sebastian Bach, with song illustrations by Marie Milliette, soprano, will take place on Thursday evening, October 5th at 8 o'clock. This will be followed on October 12th by a lecture on Wolfgang Amadeus Mozart, with song illustrations by Miss Milliette. The subject of the third lecture, on October 19th, will be Ludwig von Beethoven, illustrated by selections on the Duo-Art piano. The fourth and last lecture of the series, on October 26th, will be on the subject of Franz Peter Schubert, with song illustrations by Marie Partridge Price, lyric soprano.

The University of California Extension Division, in offering this series of lectures, is giving music lovers and others interested in cultural subjects a rare opportunity. Mrs. Brown received a thorough musical education in Europe. She studied the theory of music with Dr. Gustav Shreck present cantor of the famous Thomas School in Leipzig, where Johann Sebastian Bach was cantor for twenty-seven years.

The foundations in piano playing were laid for her by Professor Robert Teichmüller, head of piano instruction in the Conservatory of Music, Leipzig. And perhaps most important fact of all, her studies in piano and theory were carried forward by Professor Carl Smulders of the Royal Conservatory of Liege, eminent Dutch composer and pianist, who is also widely known as cantor and author.

Mrs. Brown was also reader, by permit, in the British Museum, following a course of readings given by Sir Herbert Parry, head of the Royal College of Music, London. Since Mrs. Brown's return from Europe, she has had wide experience in teaching and lecturing before the most intelligent audiences of Boston and other Eastern cities. Her culture, scholarship and fine address make her a speaker of unusual interest.

PADEREWSKI TO PLAY HERE

For the first time authentic information from the office of Selby C. Oppenheimer announces that Paderewski is to give a concert in San Francisco as part of his impending transcontinental tour of the United States. The great Pole, unquestionably the most interesting and picturesque figure in the world of music today, let it be known a short while ago that he intended to return to the concert stage, forsaking his political ambitions in order to once more pursue the art that brought him original fame. Paderewski is a lion of the piano-forte. There never has been nor probably never will be another exactly like him. For years he represented an individual type all his own. Then suddenly the maelstrom of war brought him to the aid of his struggling Poland, and he forsook the art that made him famous to assume the role of Premier of his native land. Hundreds of admirers have been wishing the presidency of the Polish Republic upon Paderewski, but for reasons best known to himself he consistently declines any further political honors, and is returning to his first love.

As soon as Manager Selby C. Oppenheimer learned that Paderewski really decided to concertize again he began negotiations to bring him to this city. It will be recalled that seven years ago Paderewski was booked here for two concerts under Oppenheimer's management. European conditions at that time became acute, and Paderewski cancelled these engagements to hurry to Poland, and now, after many years' elapse, the eminent virtuoso will liquidate his obligation to San Francisco music lovers and will appear at a single concert in the Exposition Auditorium on Thursday night, March 8, 1923. This will be Paderewski's only appearance in Central and Northern California, and there can be no doubt but that it will be a most notable musical event.

FARRAR OPENS MUSIC SEASON NEXT WEEK

For the fourth time in her meteoric career, Geraldine Farrar, who has been called by the musical critic of the New York World the "super-star" of the Metropolitan Opera House, will be heard in San Francisco. Miss Farrar, with a concert company consisting of Henry Weldon, basso; Joseph Malkin, cellist; Claude Gottlieb, accompanist, will open San Francisco's musical season for 1922-23 with a concert at the New Curran Theatre on Sunday afternoon, October 8th. She is an artist whom music lovers of this community are always eager to see and to hear. Miss Farrar has drawn capacity houses at her every appearance in San Francisco, her most recent triumph being with the Scotti Grand Opera Company at the Exposition Auditorium, receipts for five performances of Miss Farrar being \$120,000. Miss Farrar, who is now en route to California from New York, will inaugurate her Pacific Coast tour with a concert at the Municipal Auditorium, Fresno, on October 5th. She will be heard at the Auditorium Theatre, Oakland, on October 6th. Her last California concert will be in Sacramento at the State Armory on Monday, October 9th.

L.S. SHERMAN'S PART IN EARLY HISTORY OF THE PLAYER PIANO

BY JOHN MCTAMMANY

(Reprinted from the Musical Courier Extra of New York)

(Editorial Note—The readers of the Pacific Coast Musical Review will read with great interest about the prominent role played by L. S. Sherman, of Sherman Clay & Co., in the history and progress of the musical industry of America. The following extract is but one of many instances revealing Mr. Sherman's connection with important periods of evolution in the music trade of the country. We shall publish other equally interesting articles in subsequent issues of the Pacific Coast Musical Review.)

Leander S. Sherman—There is a name to conjure by. "What's in a name?" wrote Shakespeare. Well, there is enough in the name of Leander S. Sherman to cause the writer to "sit up and take notice," if the reader will pardon the use of a slang phrase in this connection. It was back in 1878, if my memory serves me right, and on a Monday morning, when a tall, well-proportioned and distinguished-looking gentleman entered my office in Cambridge, Mass., if I may dignify the cubbyhole occupied by me by such a title. The gentleman handed me his card, and upon it I read in small and modest type the legend, "Leander S. Sherman, Sherman, Hyde & Co., San Francisco, Cal.;" and I know of no man today, identified with the musical industries, who is cutting a greater figure, no name that carries equal weight or greater significance in matters musical, than that of this modest, retiring and unassuming merchant prince of the West.

I have said it was Monday morning, when Sherman called, and I was working "like a Trojan," getting out orders, for I had figured that, if ever success perched upon my banner, it would be the result of the sweat of my face, and I was not only rushing things for all I was worth, but at that moment I was "as mad as a

bat" the Atlantic and the Pacific, and the charges were exorbitant; so much so that most of the musical merchandise for the Pacific Coast continued to go around the Horn in sailing vessels, even after the Pacific railroads were thoroughly established.

I had got Mr. Sherman's order, and while I congratulated myself on the result, still I was not happy, for I could not fill it. I lacked the capital and the facilities to do business with the Pacific Coast, for it would take at least six weeks for a shipment of goods to reach San Francisco and bring a check in return. But hard pressed as I was, I made up my mind to move heaven and earth rather than turn down that order.

In some way the conversation turned upon the history and development of my invention. I told him when and where I had conceived the idea and of my inability to enlist capital or interest musical instrument manufacturers in its production, of being repeatedly sold out and driven from pillar to post. It was then that the big heart of Leander Sherman made itself manifest, for Leander Sherman extended to me merciful conditions of trade, and I had a load lifted from my mind. He observed that it would involve a strenuous effort on my part to get out the goods and wait six weeks or two months for a remittance. I admitted that it would, but that the same was true in regard to John F. Stratton, Story & Camp, J. Howard Foote, and others for whom I had to do it.

Sherman Renders a Service to the Struggling Inventor

"Well," responded Mr. Sherman, "you won't have to do it in this case, for I will arrange with William A. Pond of New York to pay your bills on presentation," and he did so. And in so doing he rendered me a great service and relief.

Mr. Sherman gave me no written requisition for the goods ordered, nor any instruction to William A. Pond & Co., so when the first order was ready to ship, fearing there might be some delay or misunderstanding regarding payment, I came through to New York and met Mr. Pond. I expressed regret that Mr. Sherman had not given me a written order. "It was entirely unnecessary," was Mr. Pond's reply. "Leander Sherman's word is as good as his bond, and if you will sign the bill, you can have your money."

In these days, when so many in the trade are resorting to artfulness and trickery to escape their legitimate responsibilities, it is mighty refreshing to know that there are men in the business of whom it can be said, "Their word is as good as their bond."

In view of these events of an earlier day, it is not to be marvelled at that, when a week or two ago there was laid upon my desk a letter from Leander Sherman, ordering a copy of my History of the Player, I swung round in my chair with my back to the stenographer, while I looked into blank space with a vacant stare.

That letter, brief as it was, brought up before my mind a whole train of recollections. It carried me back to Cambridge and the trying events of thirty-six years ago, the harassing times I experienced before I met Leander S. Sherman. I recalled the regular weekly remittances of William A. Pond to meet my payroll, and also the day when at last I could pay my help weekly and my bills monthly, when I could pay what I owed, and all that I owed, and stand forth unabashed in the presence of my fellows; all that and a thousand things besides rushes through my brain at the mention of the name of Leander S. Sherman.

An Appreciation of the Famous Pacific Coast Merchant

There is but one Leander S. Sherman. He probably did more than any other man to cultivate musical appreciation on the Pacific Coast.

At the time of San Francisco's great calamity, the question was asked, "How fares Leander Sherman?"

At the moment San Francisco was wrestling with her fate, Leander Sherman was in the East. He had every reason to believe that San Francisco had met her doom, and that his firm had gone down among the ruins; but in the midst of the terrible calamity, while others were predicting the downfall of the commerce of the Pacific Coast, Leander S. Sherman was speeding west with a message of hope and cheer for his fellow-townsmen.

In view of these trials, I should despise myself were I for a moment to forget the aid and co-operation, the comfort and consolation rendered me by such men as Leander S. Sherman, John F. Stratton, J. Howard Foote, H. L. Story, I. N. Camp and others in my efforts to get established in business.

Faith, Hope and Charity the Company's Capital Stock

The capital stock of the McTammany Organette Company consisted of faith, hope and charity. I furnished the faith and hope and Stratton, Sherman and Story the charity. And of these three virtues, the last is said to be the greatest, and, come to think of it, I opine that is a fact, for certainly the men who marketed the goods had their trials and tribulations in handling them during the first ten years we were engaged in improving the product. They would write us, damning the goods, enclosing a check and ordering another chunk of the dog that bit 'em.

So no history of the player is at all complete that does not recognize the patience, perseverance and financial assistance yielded by the jobbers and dealers in blazing

the way for the introduction of the new departure, the modern player piano. So,

With faith like a mountain,
Cash, a mustard seed,
What more could I ask,
I had to succeed.

When I received Mr. Sherman's letter, I turned it over to the Editor-in-Chief of the Musical Courier Extra, Mr. Geppert, who remarked that he knew Mr. Sherman, that there was but one such in existence, and he was of the salt of the earth. He further observed: "We will print this letter and you will write a story to go with it, and you may write it as strong as you like, for there is nothing too good for Leander S. Sherman."

Mr. Sherman's Letter

San Francisco, March 31, 1914.

Mr. John McTammany,

437 Fifth Avenue, New York, N. Y.:

Dear Mr. McTammany—I was greatly surprised and pleased to receive a complimentary copy of your book, "History of the Player," which accompanied the one we ordered for our player department. It was extremely kind and thoughtful of you to autograph its flyleaf with such beautiful lines. I appreciate very much the thought which prompted you to pen them.

I am quite familiar with the trying years in which you were making such a gigantic struggle to establish your new player. We took kindly to them ourselves and did what we could to encourage your efforts by purchasing the McTammany Organette in large quantities. We found it profitable to do so, for they met with ready sale.

Upon one of my trips to the East, at which time I had the pleasure of meeting you at your factory, in passing through Chicago on my return I called upon Deacon Camp of Story & Camp. I found they were meeting with the same success as ourselves in disposing of large quantities of your player product. We both felt at that time that you were opening up a new avenue of commercialism for the music trade. This avenue has since expanded to a broad boulevard, for the McTammany Organette of those days is now exemplified in the magnificent Aeolian Pipe Organs and Pianola Pianos with their marvelous attachments and possibilities; the McTammany Organette at one end of the above-mentioned commercial boulevard, the Aeolian Pipe Organ and Pianola Pianos at the other end, all of them played with perforated player rolls.

It is a matter of great personal satisfaction to me that the marvelous advancement and perfection attained in player development has reached its present ideal stage during my own lifetime, and that our house, who started with the McTammany Organette purchased from you at the beginning of the player game, is today, after the player product has reached such a magnificent growth both in quality and quantity, the fortunate representative of the Aeolian Company product, for perfection seems to have crowned their efforts in the enlargement and manipulation of this vast industry in which you played such an important part at its inception.

Most cordially yours,

LEANDER S. SHERMAN.

ANNA LOUISE DAVID BACK IN CALIFORNIA

After spending the summer months at the Cornish School in Seattle, Anna Louise David, the distinguished American harp virtuosa, is back in California. She is at present at the Claremont Hotel, Berkeley, and has resumed her large class of California pupils. Prior to her departure from Seattle, she was very busy teaching both at the Cornish School and at the Convent of the Holy Names, and Miss David is very much pleased to note the increasing interest in the harp, especially in the far West. Although Miss David appeared in a number of concerts, her final triumph in the Northwest was achieved at a farewell concert on August 7th, of which the Seattle Intelligencer had the following to say:

Annie Louise David virtuoso harpist, and four gifted associate musicians, gave an interesting concert last evening at the Cornish Little Theatre. Miss David's playing made an impression even more emphatically favorable than when she gave her first recital at the Cornish, several weeks ago. One of the most pleasurable features of her recent program was a group of brief compositions arranged for flute and harp. A. Biancone was flutist, and his smooth, round tone and masterly technique won him merited appreciation. Chopin's Minuet Waltz, Mendelssohn's Wings of Song and Promenade d'Antonne, by Tournier, were included in this group. Of Miss David's solos, Zazel's Marguerite au Ronet, Debussy's Arabesque, and a Beethoven menuetto, given as an encore, were perhaps the most enjoyable. The concert opened with Handel's G minor sonata, arranged for harp and violoncello by Miss David, with George Kirchner playing the cello part. Three short trio numbers, scored for cello, flute and harp, and another cello and harp group, came later. A romance by Mathews, arranged for harp, flute cello and piano, was the final number, with Anna Grant Dall playing the piano part.

Since her return from Seattle Miss David appeared on two occasions as soloist at the First Congregational Church, of which Dr. Gordon is pastor, and she will appear in a harp recital at the College of Notre Dame in San Jose on October 11th. During the early part of October Miss David will appear with Gabrielle Woodworth in a joint recital at the Claremont Hotel ballroom. She will also appear in recital with Mary Jordan in San Antonio, Texas, on November 23d, and with Laura May Lamport in Los Angeles early in November. Miss David will also appear in some joint recitals with Louis Persinger after that artist's return from the East. Miss David is very busy teaching both at her studio in Berkeley and at the Holy Names Convent in Oakland.



L. S. SHERMAN

batter." I had no capital, and was working along from hand to month, and all the time I had spent seeking capital I had charged up to profit and loss. I owed money to my help, was behind with my bills, and was being dunned and bullied by everybody I owed, and I owed about everybody that would trust me. Monday morning usually brought me a double dose of pure and unalloyed duns, in fact, about 99 per cent of my mail comprised demands for settlement; but one fellow made a mistake, for instead of a dun, he sent me a threat, and said he would be at my place with a constable, if he did not receive my check for the amount of my bill that morning. I had been closed up, sold out and compelled to move several times before by creditors, and this fellow was one of them, and I had made up my mind that if he undertook to carry out his threat, I would throw him downstairs, for it had cost me a mighty effort to get established again, and I felt that, if I could be let alone a few months, I could by sheer labor alone work out my salvation.

It was in such a mental mood that Leander S. Sherman found me when he entered my place on that Monday morning.

Leander S. Sherman Visits the Much-Harried Manufacturer

And such was my anger and indignation that I really had difficulty in treating Mr. Sherman with the consideration that his position in the trade demanded; but after a few introductory and commonplace remarks, we got down to business. I knew the house of Sherman, Hyde & Co. by reputation, and I knew that their financial standing was of the very highest, and that they would do a large business, should they take on our line. After examining my goods, which were far from representing my ideal, he nevertheless gave me a substantial order for instruments and music, a certain shipment monthly to go overland, while a still larger shipment went round the Horn in a sailing vessel, for in those days there was but one overland route between

SYMPHONY IN LOS ANGELES

(Continued from Page 1, Column 2)

quote from a statement issued recently in this connection by the C. P. A. A.: "The bowl property was purchased by the Community Park and Art Association, Inc., December 11, 1920, a non-sectarian, altruistic, non-profit organization, for the sum of \$65,000; \$38,874 has been paid on the purchase price, leaving a debt of \$26,125 in the form of a mortgage and a personally endorsed note. A membership in the organization costs one dollar, of which there are 3000 members. Every family in Southern California should become a member and help pay for and beautify this wonderful gathering place. Where in this country could one find a place where a gift would be so thoroughly enjoyed by thousands of people? Such enjoyment makes better citizens and a more contented people."

DORIA FERNANDA CONCERT

(Continued from Page 1, Column 4)

from a musical standpoint. We cannot say too much regarding the excellent accompaniments which Benjamin Moore contributed to the program. Fine in tone, authoritative in expression, facile in technique and interpretation and thoroughly in harmony with the soloist's mood, the accompanist proved to be a feature of the concert without which this important event could not be imagined. The program was as follows: Recitative and Aria from *Serse* (Handel); *Plaisir d'amour*, (Martini); *Una voce poco fa* from *Il Barbiere di Siviglia*, (As originally sung), (Rossini); *Verborgenheit*, (Hugo Wolf); *In dem Schatten meiner Locken*, (Hugo Wolf); *Heimkehr*, (Richard Strauss); *Frühlingsnacht*, (Schumann); *Les Cygnes*, (Reynaldo Hahn); *Lettre a une Espagnole*, (Raoul Laparra); *Nuit d'autrefois*, (Rheine Batoon); *Chevalier Belle-Etoile*, (Augusta Holmes); *Mirage*, (Dorothy Crawford); *The Roadside Fire*, (Vaughn Williams); *So-fel Gathering Flowers*, (Charles Griffes); *Wings of Night*, (Winter Watts); *Orientele*, (Marjan Bauer); *The Love-Wandering* (Hebridean), (Arr. Kennedy-Fraser); *Milking Croon* (Hebridean), (Arr. Kennedy-Fraser); *I know where I'm going* (Old Irish), (Arr. Hughes); *Irish Lullaby* (Old Irish), (Arr. Villiers-Standford); *Preguntale a las estrellas* (Mexican), (Arr. Edward Kilenyi); *Ay Ay Ay* (Cuban Creole); *Clavelitos* (Spanish), (Arr. Valverde).

The San Francisco Musical Club announces two programs for October. The first will be given on Thursday morning, October 5th, at the Palace Hotel. The participating members will include: Mrs. James Pressley, Mrs. William Sellander, Mrs. Lillian Birmingham, Mrs. Arthur Hackett, Mrs. Ashley Pauli, Mrs. Byron McDonald, Mrs. Lawrence Rath, Miss Marion Fisher, Miss Anna Dickie, Mrs. James Kelley, Mrs. Horatio F. Stoll, Mrs. Elsa Bekkow Trautner and Mrs. Dorothy Seely Gilfillen. The second October program will take place on Thursday morning, October 19th, and will be given by: Miss Dorothy Dukes, Miss Eva M. Garcia, Mrs. Charles Camm, Mrs. Mabel Sherburne West and Mrs. Martha Dukes Parker, assisted by Kurt von Grudzinsky.

The San Francisco Music Teachers' Association will give its monthly meeting on Friday evening, September 29th, at Kohler & Chase Hall, 26 O'Farrell street. Mrs. J. Wilson Taylor, secretary, asks the members for full attendance, inasmuch as certain important matters are to be discussed.

Mr. and Mrs. John Clare Monteith of Portland, Ore., are spending two weeks of their vacation in San Francisco. Mr. Monteith is one of the foremost baritone soloists and pedagogues of the Northwest, and his efforts in behalf of standardization of the music teacher and musical education in general has proved decidedly advantageous to his community. As a concert artist Mr. Monteith is greatly in demand, and never fails to arouse the warmest enthusiasm. Mrs. Monteith is one of the leading critics in Portland, and her reviews of concerts belong among the most intelligent discussions published there. She is also an excellent pianist.

Kurt von Grudzinsky, an excellent Russian baritone, who recently arrived in America from Europe, where he appeared in many concert tours with striking success, and where he also taught large classes of vocal students, has lo-

cated in San Francisco. Mr. Grudzinsky studied with Mme. Schoen-Rene, a pupil of Garcia, and is the only vocal teacher authorized by that noted pedagogue to teach according to her personal mode of instruction. Mr. Von Grudzinsky will make his San Francisco debut before the San Francisco Musical Club on Thursday morning, October 19th, at the Palace Hotel. He has a comprehensive and varied repertoire of old and modern compositions, and will no doubt be received with pleasure by our music lovers.

Miss Dorothy Pasmore, the exceptionally efficient and musicianly young California 'cellist, who has recently returned from a two years' absence in Honolulu, has been exceptionally busy since her return. One of her busiest weeks promises to be the next one. She will give a program before the Institute of Music in San Jose on Wednesday, October 4th. She will appear with Hother Wismer at his concert in Sorosis Club Hall of this city on Thursday evening, October 5th. She will play with Frank Moss in Hollister on Friday, October 6th.

The Y. L. I. Glee Club, recently organized under the competent leadership of the prominent vocal teacher, Joseph Greven, will give a musical sketch in the Knights of Columbus Hall on Golden Gate avenue on Friday evening, October 6th. The members of the club are rehearsing with much enthusiasm, and promise many surprises for the large audience that has already secured tickets for this event.

Joseph Greven the well-known vocal teacher, sponsored a concert at the Old People's Home in Fruitvale on Sunday afternoon, September 24th. Besides Marion Vecki, the favorite California baritone, who was in excellent voice and artistic mood, two artist pupils of Joseph Greven's surprised the large audience with their glorious voices and artistic singing. Mrs. Tunison-Kowalski, soprano, and Adrienne Michel, mezzo-contralto, Emil Hahl, violinist, of the San Francisco Symphony Orchestra, by reason of his expressive playing and fine musicianship, and last, but not least, Messrs. Weinberger and Greven at the piano, delighted the old people, who were unanimous in their expression that this was surely one of the best concerts ever given at their Home.

The Oakland Conservatory of Music gave an excellent Students' Academy on Thursday evening, September 14th. This event was like all events at that institution—an unqualified artistic success. As will be noted by the appended program, all the piano solo numbers were played by Miss Gina Calpestri, who is a remarkably talented young musician, and her interpretations were greatly admired. The Liszt numbers from the *Etudes Transcendantes* were rendered in a masterly manner, and in the *Appassionata Sonata* by Beethoven she showed great interpretative skill. The vocal numbers were very much appreciated by the audience, the articulation being clear and the tone work accurate. The complete program was as follows: Part I—Polish Dance (Scharwenka), first piano, Miss Edith Jones, second piano, Miss Lorine Everett; Ballads—(a) *Star of the South* (Lohr), (b) *Rosemary* (Russell), Miss Jean Stuart; *Prelude and Eroica* (Liszt), Miss Gina Calpestri; Ballads—(a) *Sir Patrick Spense* (Edwards), (b) and (c) *Salt Water Ballads* (Keel), Mr. Fred Albright. Part II—(a) *Prelude in G Minor* (Rachmaninoff), (b) *Fantasia Impromptu*, Op. 66 (Chopin), Miss Calpestri; (a) *Slavonian Dance* (Böhm), (b) *Polonaise* (Hoffman), Louis Veronis; Ballads—(a) *Ah, Tho' the Silver Moon Were Mine* (Lohr), (b) *The Year's at the Spring* (Beach), Miss Theresa Purcell; Arias—(a) *Slumber Romance* (Gounod), (b) *Don Carlo* (Verdi), Mr. Albright; *Sonata Appassionata*, Op. 57 (Beethoven).

Miss Claranna Huber, pianist, was recently the soloist at the KUO radio station. She is a brilliant young performer, and has appeared frequently at various musicales. Her numbers were: *Valse*, *E minor* (Chopin), *Caprices* (Cecile Cowles), *Chinese* (Cecile Cowles), *Marche Mignonne* (Poldini), *Rigoletto Fantasia* (Verdi-Liszt).

Miss Laura Burke delighted an appreciative audience at the last meeting of the Francis Scott Key Mothers' Club with her piano selections. She is a little miss of nine years. Both Miss Burke and Miss Huber, mentioned in the previous paragraph, are pupils of Miss Lorraine Ewing.

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The Week's Music Events in Los Angeles

By BRUNO DAVID USSHER

LOS ANGELES, September 23, 1922.—Below I am publishing a letter from Homer Grunn, well-known composer and pianist. This letter has appeared in a Los Angeles publication. Meeting with the approval, as it did, and voicing the sentiments of a large public, not only confined to this city, I think it of general interest. It reads:

Los Angeles, September 18, 1922.

Dear Mr. Ussher: Having just returned from a delightful visit to the Indian villages, Zuni and Acoma (the "City of the Sky") and the charming old town of Santa Fe, N. M., where I witnessed the second fiesta, I am more and more convinced that it is a great mistake for American composers to remain too long in the vast centers of commercial activities, that the hectic rushing, the subconscious absorption of raucous noises of every description, are not conducive to reflective, contemplative musical thought.

Also, listening, as we are forced to do, in the cities to concerts, the programs containing the works of very few American composers, due, no doubt, to the lack of interest on the part of our foreign conductors, does not help the creative musician (who has the love of America in his heart) to do original work.

MacDowell, Mrs. H. H. A. Beach, Arney Olberg, Henry Hadley, Stellman-Kelly, George Chadwick, Arthur Foote, Griffes, Bollinger, Gilbert and many others write fine things. Why do we not hear them in preference to the same old standards, such as Liszt's "Second Rhapsodie," "William Tell," "Nut Cracker Suite," etc.?

Not that we do not value and love these old heirlooms, but could they not give way once in a while so that "America might raise her orchestra voice in lovely song?"

The Southwest offers much, as I have said before; the solitude where subjective thought holds complete sway, the wonderful color of the mesas, our plains, the pueblo Indian life, primitive, simple songs, which must be heard to be appreciated, and idealized. The strongest appeal is their ceremonies (dances), which are marvelous in rhythm, color and motion.

Santa Fe should be congratulated in keeping alive these fine dances and reviving the early Spanish folk-songs and dances as well.

In closing, allow me to say that I believe the Southwest is the cradle of the future American music, not the jazz distortions of New York's tin-pan alley.

Cordially, HOMER GRUNN.

Mr. Grunn's letter needs no comment, except that his list of American composers could be easily extended with other prominent names.

Significant of the growth of this community as a music-consuming city is the announcement of a new and comprehensively planned store devoted entirely to the sheet-music business in all its various aspects. The new firm, the Neville-Marple Music Company, which is to open headquarters October 1st at 620-22 South Broadway (in the new Platt music store), will be headed by two men for years prominent, because well versed in the business of their choice: Harry G. Neville, for about ten years manager of Heffelfinger's, and when this firm was taken over by Schirmer's, continuing in the same capacity for the well-known publishers and sheet-music dealers, representing their interests on the Coast.

Associated in partnership with Mr. Neville is Herbert Marple, who likewise has spent a lifetime in the "music game." For the last five years Mr. Marple headed the professional department for Sherman, Clay & Co., the well-known San Francisco music house.

Mr. Neville, who enjoys eighteen years of fruitful experience in the sheet music business, today counts as one of the best posted men in matters of American and foreign sheet music. Not only has he attained a unique reputation because of his familiarity with the existing literature, no matter whether vocal or instrumental, but one of the best posted men in matters of American and foreign copyright, and is freely consulted in that regard. His knowledge in these respects has proved a great asset to our Western composers, who often solicit his advice.

Incidentally, Mr. Neville is planning to devote later on part of his activities to the publishing business. In that regard he will favor Western, and particularly our resident composers. In that he will be guided by high artistic standards. There will be few compositions issued at a time, but those will be highly exploited in keeping with their merit. Altogether Mr. Neville will feature the Western, and particularly the California resident composers, both as a dealer and publisher.

Arrangements have been carried out which will permit the Neville-Marple Music Company to open their convenient quarters with a large and complete stock of new music. As time goes on, Mr. Neville will include voluminous additions to his stock, specializing on important though lesser-known compositions, thus enabling professionals and students to find concert as well as study material not generally available. While the new music store will carry a full line of musical material, as required by every activity of musical life, yet it will try to supplement this in the manner already indicated, so that a collection of rare old and new publications in music may be found in the various departments of the Neville-Marple Music Company. Mr. Neville feels that this is an educational endeavor which will be welcomed by the progressive artist as well as by the teacher and the student. In this respect his wide connections with foreign music houses will stand him in good stead and prove an asset to the musical community. In this effort



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The Ellis Club at its annual meeting elected the following officers and committeemen for the year 1922-1923: President, Walter Bordwell; Vice-President, E. W. Shank; Secretary, Herbert D. Alfonso; Treasurer, L. Zinnamon; Board of Directors—Walter Bordwell, E. S. Shank, George Steckel, Herbert D. Alfonso, L. Zinnamon, O. W. Leonard, H. A. Ford; music committee—George Steckel, chairman; W. M. Webster, G. J. Viera; membership committee—H. A. Ford, chairman; Otto G. Wildey, Charles E. Hoover, C. Harsin; house committee—O. W. Leonard, chairman; A. R. Jaquith, R. D. Weaver; publicity committee—William Dellamore and C. P. Donnell; E. W. Sweeney, librarian. J. B. Poulin and Mrs. M. Hennon-Robinson were unanimously reappointed to their respective positions of musical director and accompanist. Professor Pulin has been director of the Ellis Club for the past twenty-one years.

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chornuses since its formation two years ago. Officers for the coming season were elected at the last meeting, the votes resulting in the following appointments: General chairman, Mrs. Maud D. Lee Skeen; secretary, Mrs. B. F. Bailey; treasurer, Mrs. A. M. Hewitt; chairman music committee, Mrs. Eklantine F. Baier. Hugo Kirchhofer and Mrs. Inez Jacobson have been retained as musical director and accompanist, respectively.

Thursday evening, September 28th, the American Music Optimists will, in keeping with their objects, hear at the Ebell Club auditorium a program of American music. The soloists are Carl Gantvoort, baritone; Davol Sanders, viola; Robert Staples and Joseph Bloor, violins; Adelaide Trowbridge and Ernest McAfee, accompanists. Dr. Rufus von Kleinsmid, president U. S. C., will speak on "Music in Education." A reception will be held after the program.

Mme. Estelle Heartt-Dreyfus, the noted contralto, will have a busy season this coming winter. Since her return from Catalina Island she has appeared at two private musicales. October will find her very active with club engagements. November 13th, Mme. Dreyfus will sing a Purpose Program before the club. This particular program has evidently met with wide popularity, as the popular singer has been requested in a number of instances to give it.

Impressive, to say the least, is the program to be rendered next Friday by advanced pupils of Gregor Cherniavsky at Philharmonic Auditorium. The program offers: Wieniawski, Romance from Concerto No. 2 (Miss Liela Burton); Schubert-Wilhelmj, Ave Maria (Miss Gertrude Wieding); (a) Kreisler, Viennese Popular Song, (b) Bazzini, Goblins Dance (Miss Louise Shaw); Chopin-Sarasate, Nocturne in E Flat (Miss Ethel Burlingame); Mendelssohn, Andante from Concerto op. 64 (Miss Bernice Beal); (a) D'Ambrosio, Romance op. 9, (b) Paganini, Campanella (Miss Grace Barstow); Viexemps, Grand Concerto No. 4 (1st and 2nd movements) (Mr. Frederick Smith); Sarasate, Zigeunerweisen (Gypsy melodies) (Master Harry Ben Gronskey, 9 years of age); Wieniawski, Concerto No. 2 (1 movement), (Miss Ruth Wilson, 12 years of age); Viexemps, Ballade and Polonaise (Master Henry Sugar, 15 years of age); (a) Mendelssohn-Achorn, "On Wings of Song," (b) Paganini-Auer, Caprice No. 24 (Miss Elsie Manion). Mrs. M. Hennion Robinson will assist at the piano.

An interesting bit of musical news concerns the recent establishment by the Woman's Lyric Club of a \$50,000 endowment fund, to be used exclusively for presenting artists of note to Los Angeles audiences. This fund will be a permanent one, supplied and maintained through personal gifts and through the sale of special endowment memberships in the club, and will be ably administered by an Advisory Board of recognized musical standing. The club also wishes to announce that Arthur Middleton, who has been engaged as guest artist for the December 1st club concert at Philharmonic Auditorium, will make his only Los Angeles appearance at that time.

At the California Theatre—The California Theatre orchestra, under the leadership of Carl Elinor, is presenting a sensational concert this week, opening with the famous March Slave, by Tchaikowsky. This composition was used by Elinor for the opening of the concert series. It met again with much success. Pizzicato Polka, the second number is a dainty and melodious composition by Johann Strauss. Ti-O-San, the closing number, is a riot of syncopated melodies. Its composer, L. Clair Case, is a member of the California orchestra.

Madame Vought will give a voice pupils' recital at Goat Island, the United States Naval Training Station. Among those appearing in solo numbers will be: Florence Wenger, Hazel Atkinson, Maud Allen, Della Buehler and Lucille White. They will be the guests of Chaplain M. M. Witherspoon on the U. S. S. Boston, for a supper, following the recital.

MARCELLI WRITES MUSIC FOR NAZIMOVA

Upon Recommendation of Alfred Hertz, Gifted Composer
Was Selected to Arrange the Music for Salome,
the Screen Star's Latest Picture

To Ulderico Marcelli has been assigned by Mme. Nazimova and her husband and director, Charles Bryant, the difficult but engaging task of providing the Nazimova production of "Salome" with an appropriate musical score. The choice was made after careful examination of the available talent and following many conferences with Alfred Hertz, who has been extremely interested in the film version of a story which in its operatic form (Strauss' "Salome") was introduced by Conductor Hertz to American music lovers.

Marcelli for several years has been chief of the musical staff of the Turner and Dahnken circuit of theatres in Northern and Central California, and in directorial charge of the Tivoli Theatre in San Francisco and the T. & D. Theatre in Oakland. He was chosen by the Bohemian Club directors to write the score to the Grove play of 1920. His symphonic scores have been played under Alfred Hertz' direction by the San Francisco Symphony Orchestra, and his "Water Color Sketches," some of them based on themes from the Indian lore of Ecuador, have made their way into the repertoire of the world's greatest orchestral organizations. He is recognized as one of the few creative musicians in the motion picture industry—capable of the highest expressiveness in symphonic creativeness.

Marcelli happened to be in Los Angeles during the period when Conductor Hertz, directing the symphony season at Hollywood Bowl, was interested in the Nazimova fantasy based on the Wildean story. And it was the celebrated symphony director and Wagner authority who suggested to Mme. Nazimova and Mr. Bryant that Marcelli was the man to solve their difficult musical problems. After a brief conference recently, negotiations were closed and Marcelli was signed up to deliver as soon as is consistent with artistic success, a score, part of which shall be made up of compositions extant in musical literature, and part of which shall be original matter composed by Marcelli.

"It was when the showing of 'Salome' was held at Town Hall, New York, during our recent stay there that Mme. Nazimova and I realized perhaps for the first time in full measure the vital part that music would play in the success of our production," says Director Charles Bryant. The audience at Town Hall consisted of about 1200 invited guests assembled by invitation of the National Board of Review, which censorial body wanted its own enthusiastic verdict to be endorsed—or perhaps repudiated—by an audience typically American. The result of that characteristic verdict has already been published, and its favorable nature came as no surprise to us. Yet the picture was given in utter silence. We had no music whatever. After the showing, many in the audience volunteered the advice that 'Salome' would fare equally well commercially even without music; but that if a score were to be adjusted to the picture it would mar the screened story unless it was on the same plane of exquisite art whereon we hope and believe we have conceived and executed our historical phantasy.

"Trivial music or music already familiar to everybody would not do; the fantastical nature of the picture would be utterly destroyed by familiar every-day selections. Not even the score of Strauss would do, for it would prove too brutal and vehement for the intangible beauty of the picture. A composer of high standing was required as well as a man thoroughly familiar with the art of adjusting music to pictures, and such a man Alfred Hertz recommended Ulderico Marcelli to be, and such we have found him. We are at last easy in our minds that 'Salome' will not be marred, but completed, in its appeal by the music that this young genius will provide."

WALLACE SABIN AT MUNICIPAL ORGAN

Wallace A. Sabin, organist of the First Church of Christ, Scientist, and the Temple Emanuel, will give a recital upon the great municipal organ in the Exposition Auditorium this Sunday afternoon at 3 o'clock. This has been made possible by the co-operation of the California Industries Exposition management, which will not begin to install its big show in the Auditorium until Monday.

There is no better known composer and musician on the Pacific Coast than Sabin, his Bohemian Grove play, "St. Patrick at Tara," and other splendid compositions having gained him wide fame. At the P. P. I. E. he often played upon the great organ when it was installed in Festival Hall, and he is perfectly at home when presiding at its console. He is particularly skillful in preparing programs and has chosen selections of singular beauty and interest for his recital.

The Auditorium Committee of the Board of Supervisors, under whose auspices these recitals are given, invites the public to attend. There is no admission fee and no reserved seats. The complete program is as follows: Star Spangled Banner; Sonata, No. 1 (first movement) (Mendelssohn); Idyll (Kinder); Kol Nidrei (traditional Hebrew melody); Magnificat (Bonnet); Prayer (Guilmant); Harmonies du Soir (Karg-Elert); The Little Shepherd (Debussy); Gavotte, "Holberg" Suite (Grieg); Fantasia in D minor (R. F. Stewart).

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MUSIC AT THE MOVIES

California Theatre—The musical programs at the California Theatre throughout the month of September have been specially attractive and artistically enjoyable. Of course, the Sunday morning concerts are particularly worthy of the heartiest comment. Jascha Schwarzman, who was the soloist on Sunday morning, September 10th, interpreted the First Concerto by Saint-Saens with that musicianship and virtuosity which never fails to arouse an appreciative audience to the highest pitch of enthusiasm. Juanita Tennyson on September 17th exhibited an unusually clear and true soprano voice in a dramatically and impressively rendered interpretation of the famous aria from Charpentier's *Louise*, gaining the warmest and most cordial recognition on the part of her large audience.

The soloist last Sunday morning, September 24th, was Morris Stolfo, a young Russian violin virtuoso of remarkable accomplishments, both as to tone and technical facility. Although the two numbers selected by him—*Romanza Andalus* (Sarasate) and *Aus der Heimat* (Smetana)—cannot be classed among violinistic bravura pieces, nevertheless they gave the young virtuoso an opportunity to reveal artistic qualities of the first rank. He is beyond a doubt an artist worthy of the highest recognition, and the spontaneous enthusiasm he aroused among his audience was ample evidence for the powerful impression he made even upon his first appearance. Mr. Stolfo played on the California Theatre program throughout the week, and added every time to his popularity and to the high esteem which he merited from his first appearance.

Gino Severi is deserving of special commendation by reason of the excellent program he rendered last Sunday morning. The program began with a very unique and fervid march of Norwegian character played with fine spirit and exact rhythm. Then came two delightful numbers—*Lamento* (for strings) (Gabriel Marie) and *Dance of the Gnomes* (Llynsky)—which were rendered with entrancing attention to details of phrasing and coloring. Then followed one of the very best interpretations of a Mme. Butterfly selection we have heard. Mr. Severi was here at his best, putting his whole soul into the vibrant strains of the score and transmitting his enthusiasm and musicianship to his men. The concluding number of the program was a remarkably fine rendition of Goldmark's difficult *Sakuntala Overture*, played with a verve and intelligence worthy of sincere admiration. It was an excellent interpretation, truly invested with the utmost musicianship.

We are looking forward to tomorrow's Sunday morning program with great interest, for it consists exclusively of Wagner compositions. This is surely a courageous thing to do, and ordinarily we would await this event with fear and trembling. But knowing Mr. Severi as we do, and realizing his sincerity, we know that he would not contemplate performing such a difficult feat if he had not made up his mind to do it well. And so we have an idea that the concert tomorrow morning will prove a thorough artistic treat. It may not be as perfect and flawless as one of the Symphony Orchestra's programs, but somehow we feel that it will surprise the "natives." The compositions to be rendered have been played frequently by the members of the California Theatre Orchestra, and a special concession on the part of the management for an augmented rehearsal gives Mr. Severi a chance to show what he can do. The program will be as follows: *Prelude to Meistersinger*; *Prelude and Love Death from Tristan and Isolde*; *Fantasy from Siegfried*; *Overture to Tannhauser*.

Granada Theatre—Oliver Wallace, the incomparable organ virtuoso, and Paul Ash, the unique and decidedly individualistic conductor-pianist, continue to charm Granada Theatre audiences with their unquestionably refined musical entertainment. The oftener you hear Mr. Wallace the more does he appeal to your sense of artistic finish, and his musical settings to the feature pictures belong among the finest exhibition of organ art that has come to our attention. During the week of September 9th we admired specially his virile selection from *Trovatore*, and his appealing synchronization to *The Bonded Woman*. He is an artist after our own heart, and we can not hear him too often.

Paul Ash continues to enjoy well-merited popularity. He has fathomed the secret of entertaining his audiences without cheapening his art. Occasionally he intersperses his selection with healthy humor, which, while it arouses merriment, does not exercise a degrading influence upon the music itself. Even the lightest form of composition is given a certain attractive "dressing," and no one willing to tell the truth can say that it has no value in musical appreciation. Mr. Ash makes music attractive to his hearers, and that he can direct serious music as well as the lighter form is evidenced by his successful rendition of the *William Tell Overture*, which has proved one of the genuine victories of his career.

Loew's Warfield—If you want to hear a really skillful and gifted violinist, who at the same time is a conductor of considerable verve, don't fail to listen to George Lipschultz at Loew's Warfield Theatre. The management made no mistake in importing this accomplished young musician, who reveals by reason of his poise and unquestionable virtuosity that he is not a stranger upon the concert platform. His tone is fine, smooth and true, and his technic thoroughly proficient. He plays with fine shading and adherence to the utmost artistic principles of violinistic virtuosity. As director he selects fine compositions and plays in a manner to delight his audiences. We are glad to see another important moving picture theatre added to those appreciating the significance of good music.

SAN FRANCISCO MUSICAL CLUB OPENS SEASON

Mrs. Lillian Birmingham, Contralto, Miss Alma Birmingham, Pianist, and Miss Marian Nicholson, Violinist, Delight Large Audience

The Palace Hotel ballroom was crowded on Thursday morning, September 21st, when the San Francisco Musical Club opened its season of 1922-1923. Great interest was manifested in this event, for in addition to the fact that Mrs. Lillian Birmingham, president of the club, was one of the soloists, the president's daughter, Miss Alma Birmingham, an unusually brilliant young pianist, who has made her home in Chicago during recent years, also participated as one of the leading soloists of the day. Finally Miss Marion Nicholson, a young California violinist, of unusual skill and capability, who left for the East for further study after the concert, added to the musical importance of the occasion. Inasmuch as Miss Alma Birmingham also was to leave after the event to return to her present place of residence, this first concert and meeting of the San Francisco Musical Club served simultaneously as a sort of farewell reception to these two young musicians, of whom California has every reason to feel proud.

Mrs. Birmingham sang the opening number of the program, which was the *Aria of Gismonde* from Handel's opera *Ottone*, and later a group of songs by Brahms, Rene Rabey, David Proctor and Deems Taylor, which at the same time was the closing group on the program. Mrs. Birmingham invested her interpretations with that fine warmth of expression and virile accentuation of the lines of the compositions which has earned for her such a prominent position among California's vocal artists. She was rewarded for her contributions with the heartiest and most cordial applause, and was compelled to respond with encores.

Miss Marion Nicholson played works by Cottenet and Hubay, and proved herself worthy of hearty approval by reason of her decidedly refined and musicianly style of interpretation. Bowing as well as finger dexterity assisted her in a very facile exhibition of real violinistic art, and the graceful poise as well as discriminating phrasing with which she invested her numbers convinced even the most fastidious music lovers that they were listening to a young violinist who had not only taken advantage of the best of training, but who possessed that knack and instinct of those who are destined to become identified with the best there is in music. Miss Helen Rust accompanied Miss Nicholson in a manner to add to the enjoyment of her selections.

Miss Alma Birmingham played a group of compositions by Glinka-Balakirew, Palmgren, Glazounow and Brahms, every one of which gave her a chance to display the extent of her pianistic proficiency, and she took full advantage of her opportunity. She proved herself a pianist of thorough intelligence and musicianship. Technically she played with delightful ease and accuracy, while emotionally she invested her interpretations with such fine judgment and individual taste that one involuntarily bestowed upon her the tribute of sincere appreciation. Both as to touch and pedalling Miss Birmingham proved thoroughly at home in respect to artistic effects, and she gave a performance that will long be pleasantly remembered by those fortunate enough to hear it.

The complete program was as follows: *Aria de Gismonde*, from *Ottone* (Handel), Mrs. Lillian Birmingham; *Chanson*, *Meditation* (Cottenet), Hejre Kati (Hubay), Miss Marion Nicholson; *Miss Helen Rust* at the piano; *The Lark* (Glinka-Balakirew), *Cradle Song* (Palmgren), *La Nuit* (Glazounow), *Rhapsody*, *B Minor* (Brahms), Miss Alma Birmingham; *Die Mainacht* (Brahms), *La Derniere flamme*, *Reves d'un Soir* (Rene Rabey), *There Is a Garden* (David Proctor), *The Rivals* (Deems Taylor), Mrs. Lillian Birmingham.

THE HOTHER WISMER CONCERT

Much interest is being manifested in the violin recital to be given by Hother Wismer at Sorosis Club auditorium on Thursday evening, October 5th. As is always his custom, Mr. Wismer has prepared an unusually interesting program, and inasmuch as he always prepares these events with the utmost seriousness and care, music lovers will unquestionably anticipate an artistic treat. Mr. Wismer will have as his pianist Edgar Thorpe, an unusually serious musician, and as his assisting artist, Miss Dorothy Pasmore, than whom there are few better solo cellists anywhere. The complete program will be as follows: *Prelude and Fugue in A Minor* (for violin alone) (J. S. Bach), Hother Wismer; violin solos—*Romance*, Op. 94 (Robert Schumann), *Two Folk Dances in Northern Character*, Op. 62 (Niels Gade) *Romance*, Op. 11 (Chopin-Wilhelmj), Hother Wismer; violin and cello—*Passacaglia* (Handel-Halvorsen), *Sonata in D* (Haydn), *Adagio—Tempo di Menuetto*, Miss Pasmore and Mr. Wismer; violin concerto, op. 11 (Joseph Joachim), *Allegro Maestoso*, *caдена* by Joachim; Violin solos—*Allegro guerriero—Adagio Cantabile—From Op. 46* (Max Bruch), *Valse Serenade* (Antonio de Grassi), *Andante B Minor*, Op. 19 (Vieuxtemps), Hother Wismer.

CONCERT AT MANNING SCHOOL

At the Manning School of Music last evening, Friday, September 29th, Miss Theolene Pohlson, violinist, gave a concert, at which the following program was rendered: *Sonata, D Major* (Handel); (a) *O Vermland* (Swedish folk song) (Friml); (b) *Minnet* (Beethoven); (c) *Au Bord d'un Ruisseau* (Boisdeffre), *Sonata* for piano and violin, *G Major* (Edward Greig).

Comic Opera Lovers

We are reproducing below a card so arranged that you may let us know what comic operas you would like to have us revive during our season at the Rivalto Opera House (formerly the Rialto Theater) at Market and Seventh Streets, and also an application blank for season tickets which will enable you to see all of our productions at reduced prices.

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| "Belle of New York" | "The Geisha" |
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| "Wang" | "Fortune Teller" |
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| "The Serenade" | "King Dada" |
| "Rip Van Winkle" | "The Campus" |
| "The Mascot" | "Fra Diavolo" |

For the season of Comic Opera, to be given at the Rivalto Opera House (formerly the Rialto), Market, near 7th, by Ferris Hartman and Paul Steindorff, a book of twelve (12) tickets will be sold for ten (\$10) dollars. These tickets to be exchanged for the best reserved seats for any performance.

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BAUMGARTNER PUBLISHES VIOLIN TECHNIC

John Baumgartner, for twenty years one of the best known and most efficient orchestra violinists in San Francisco, a pupil of Adolf Brodsky, one of the greatest violin virtuosos of his day, returned from Germany a few weeks ago, where he made arrangements for the publication of a *Technic for the Violin*. This comprehensive work, to which Mr. Baumgartner has devoted many years of his life, will be published by C. F. Kahnt of Leipzig, one of the best known and best equipped publishing houses in Europe. Mr. Kahnt told Mr. Baumgartner that his *Violin Technic* is the best work of its kind before the public today, because it is a technic by itself, and not composed of technical "material" like other so-called violin schools.

The inscription on this work is as follows: "A new system to obtain the greatest power, pliancy and endurance of the muscles for the most complete violin interpretation in the shortest possible time." The work consists of five volumes containing valuable information about finger technic. The work is now in the course of publication, and will soon be ready for distribution in Europe and America. Mr. Baumgartner devotes an entire volume to how technic. He considers bowing more important than any other author of a violin technic ever did, and so he has treated the right hand with as much care and attention as the left.

There is an entire chapter devoted to bowing-staccato on account of its great importance. Since his return Mr. Baumgartner has decided to again devote some of his time to teaching. Therefore, any student desiring to take advantage of the knowledge of this thorough musician and violinist can make preliminary appointments by addressing John Baumgartner in care of Pacific Coast Musical Review, 801 Kohler & Chase Building.

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Leroy B. Campbell, member of the National Board of Normal Instructors of the Art Publication Society of St. Louis, and an authority on weight touch and technic, addressed a number of teachers at the Manning School of Music on Friday evening, September 1st. His subject was New Paths, and his lecture proved of great interest to those fortunate enough to be present. Mr. Campbell left the next day, Saturday, September 2d, for one year's trip to the Orient.

Miss Florence Reid, a talented pupil of Joseph George Jacobson, will give a recital for the Daily News on Sunday, October 1st when she will render an interesting program from 12 to 1 o'clock noontime. Miss Reid is only eleven years old, but has received much praise whenever she appeared in public for her advanced technic and clever playing.

The Half Hour of Music at the Greek Theatre on Sunday afternoon, October 1st, will be given by three pupils of George Jacobson—Gladys Ivanelle Wilson, Myrtle Harriet Jacobs and Sam Rodetsky. The program will include compositions by Massenet, Godard, Grieg, Koelling, Rubinstein, Jacobson, Schuett, Rachmaninoff, Brahms, Wollenhaupt and Chopin.

The Manning School of Music gave an exceedingly enjoyable pupils' recital at the school, 3242 Washington street, on Friday evening, September 8th. Every number on the program was thoroughly enjoyed, and the participants gave an excellent account of themselves. The complete program was as follows: To a Wild Rose (MacDowell), Patsy Lyons; Old and Young (Gurlitt), The Little Sprite (Gurlitt), Carl Brown; On the Village Green (Porjussen), Narcissus (Nevin), Mabel Knorr; Rigaudon (MacDowell), Dolores Leonard; Variations Pastorale (Mozart), Mrs. Walter Fleming; Am Meer (Schubert-Liszt) The Dancing Marionette (Harold Henry), Fantasie Impromptu (Chopin), Carol Johnson.

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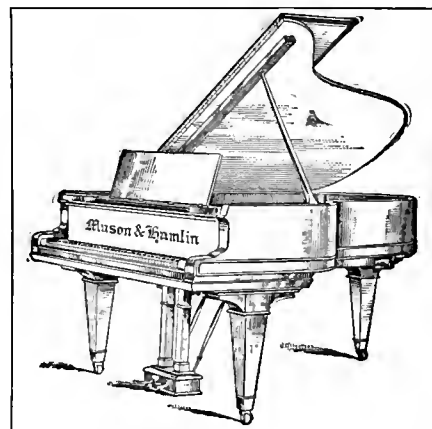
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